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BERLIN, W., LINKESTRASSE 17, February 6, 1901.



O pay attention to contemporaneous creations in the just as present somewhat arid field of musical productiveness. I consider a more important function and a higher duty of a critic than the mere chronicling and criticizing of the appearances of reproductive artists be they never so renowned or deserving of appreciation. Hence I make it my invariable principle to give preference to concerts containing novelties, instead of listening to the performances of programs with only well-known works. The former was the case at the Philharmonic popular concert of last Tuesday, when

Rebicke vouchsafed us a first hearing of three not very important "Slavonic Intermezzi," by the Wiesbaden music littérateur and composer, Edmund Uhl, and of a Prelude and Fugue in D minor for orchestra and organ by Dr. Paul Ertel, one of the best of Berlin's music critics, and perhaps the most learned of musicians among them. He has a facility for polyphonic writing which equals, if it does not exceed, that of the late H. W. Nicholl, but in agreeable and noteworthy contrast to the last named, to the world at large defunct gentleman, he has also something to say. Dr. Ertel's invention is not perhaps melodically as important or quite as original as his use of the thematic material is masterly, and even in the most intricate moment of polyphonic voice leading fluent and natural; at the same time his orchestration is sonorous without ever becoming obstreperous, and interesting because full of novel effects. Technically, therefore, this double fugue, both orchestrally and contrapuntally considered, is an astounding piece of musical composition. In regard to contents I should have wished the second fugal theme to have been more pregnant in contrast to the first one. As it is, it does not stand out from the latter in any other than a merely rhythmic sense, and hence sounds more like thematic descension developed from the principal subject than like a veritable second fugue theme. The Philharmonic Orchestra performed the exceedingly difficult work under Rebicek's especially careful and attentive guidance with utmost effectiveness, and hence the composition, despite its complicated facture, found immediate recognition with the large audience of habitués of these concerts, who, after considerable applause for the conductor, called out upon the platform repeatedly the composer. I wish Mr. Gericke, Van der Stucken, Paur or Theodore Thomas would give Dr. Ertel's Prelude and Fugue a hearing in the United States, of which it is well deserving, as few works of like musicianship are being produced nowadays.

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Among the reproductive artists the pianists held the majority by a large lead during the past week. The first one in the field was Edouard Risler, an Alsatian, who has won for himself an enviable reputation and quite a drawing capacity here in Berlin. He is out with a program for five recitals "in historical form," the first evening embracing the pianistic period from Couperin to Mozart. The second evening is dedicated solely to Beethoven; the third to Schubert, Weber and Mendelssohn; the fourth to Schumann and Chopin, and the fifth and last to Liszt. Where does Brahms come in in this scheme? Surely his name ought not to have been overlooked in a cycle of recitals "in historical form," but should have found a place upon the Schumann-Chopin program, or better still upon the Liszt program, as an entire evening of Liszt is a little too much for the average Lisztner.

Risler seems to me to be just now upon the pinnacle of his pianistic potency from a purely technical viewpoint. In the dainty little morsels by Couperin, Daquin and Rameau he showed such finished and polished technic, such refinement of shadings in the softer and softest dynamics as one rarely hears, unless it be by specialists of the Joseffy, Godowsky or De Pachmann school of pianissimists. But in point of touch just as soon as he passes in strength beyond a mezzo forte, Risler is lost, and when he begins to become robust he also commences to pound, losing all charm of tone quality. More and more his style also seems to assume the flavor of pedagogic, schoolmasterly pedantry, rather than the intellectual sweep that forced my admiration of Risler in former years. Thus it was especially dry and uncongenial in the Bach selections, the C minor Fantasia, the B flat minor from the first part, and the B flat major from the second part of the "Well Tempered Clavichord" Preludes and Fugue as well, and especially in the "Chromatic" Fantasia and Fugue. I wonder whether Risler's Beethoven playing will prove just as peevish and pedantic?

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In the matter of cabinet organs, anybody who has lived in the United States as long as I did is naturally somewhat spoiled, for no better instruments of the sort exist in the wide world than the American. Nevertheless, I must confess that the Mustel organs, from Paris, which were shown off in a concert gotten up for the purpose and with a program specially prepared for these instruments, made at the Singakademie a very pleasing impression upon me. The stops are almost without exception of a surprisingly characteristic timbre, and the swell couplers work as powerfully as they do in any of the better class of our home cabinet organs. In the Mustel Celesta organ a pizzicato percussion instrumental effect can be produced which seemed a pleasing novelty, though its over use, as occasionally indulged in by the performers, was rather tiresome. Also a work like the "Tannhäuser" overture should not be made the object for a public experiment, as was done by Joseph Bizet, from Paris, the bearer of a renowned name and the one of the two cabinet organ performers of the occasion. He produced some indeed astonishing orchestral effects, but in episodes like the Venus mountain music the instrument sounded ridiculous rather than adequate. Less ambitious and hence more successful was Alphonse Mustel, member of the firm, who played Schumann's "Träumerei"; a Quasi Marcia by César Franck; Massenet's "Elégie des Errantes—the theme of which is bodily taken from Rubinstein's "Kamenoi-Ostrow," transposed from F sharp major into the enharmonically related E flat minor—and a fanfare by Lemmens, with the best of results and to the evident delight of the audience.

But not only as a solo instrument, almost to better advantage still, did the Mustel organ shine in the accompaniments to vocal and violin solo selections. Thus Johannes Miersch, with his robust but somewhat clumsy tone, sawed out a Cavatine by Cui and a Romanza by Sinding, and found himself more sustainably and yet not more obtrusively accompanied than could have been done upon a piano. And equally so was this the case with the young baritone Brieger, who delivered an "Invocation to the Virgin" and a "Hymne Profane" by the talented but as yet not sufficiently well-known French composer, Léo Pouget, and was nicely accompanied by M. Bizet, the Mustel organ blending equally well with the violin as with the human voice.

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On Thursday night I attended first the joint recital and Duettentheater of two famous, once great vocal artists, but both now vocal cripples. I speak of two people both well known to you, viz., Lilli Lehmann and Emil Fischer. The latter I had not heard for nearly ten years, and I was almost shocked at the ravages of time and the havoc it

had played with the vocal organ of one of the best of Hans Sachs that ever appeared upon any stage. The concert platform, however, lays open these shortcomings even more glaringly than they become apparent on ordinary occasions on the operatic stage, and hence the vocal efforts—for efforts they were—of Emil Fischer were at moments painful. And yet the great artist shone forth through it all in the way he managed his no longer beaux restes of a once glorious organ, and above all in his really admirable delivery. Thus in a not very remarkable and hence also nearly unknown setting of Schiller's poem, "The Division of the Earth," by Haydn, old man Fischer's phrasing and general musical good sense and style captivated the large audience that had gathered at the Philharmonie to hear—Lilli Lehmann. I also admired his subduedness in the duets with that lady, who was in equally as poor voice on this evening as her partner. For him I have some pity, for, poor fellow, he is financially not so fixed that he could do without appearing in public. But Lilli Lehmann is a rich woman, and hence nothing but her greed and a never to be assuaged ambition can be the motives of her making such an exhibition of herself as she did on the said evening. She was entirely out of voice, and hence her delivery of so tremendous a song as Schubert's "Allmacht," which never could have been one of her best numbers, was just short of excruciating to listen to. She also through the forcing of the voice deviated from the pitch badly on each high note, a fault so musical a person as Lilli Lehmann formerly never indulged in. And yet the audience applauded wildly, for it was Lilli Lehmann who sang, and she is a great favorite here. The difference, however, is that if she were to sing in your Carnegie Hall as she did at the Philharmonie, she would probably be hissed off the stage. The Americans, like the Jews, "don't give much for what has been," while the Germans and the English are loyal to old favorites, even if they happen to be broken down.

Reinhold L. Herman's accompaniments on this occasion were as smooth and pronouncedly harmonious as we are wont to hear them from this master in the difficult and not sufficiently appreciated branch of the musical art.

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The second of the more or less important pianists who concertized here during the week was Henryk Melcer, a young Pole, who in 1895 got away with the Rubinstein composition prize. The concerto, by the way, for which he was thus distinguished, will be published shortly by Bote & Bock, of Berlin. Herr Arumerzicwrath Hugo Bock having accepted the work for publication upon the recommendation of no less an authority than Paderewski, and the latter's opinion coincides with the one expressed by me in 1895 over the contest for the Rubinstein prize.

After hearing the pianist Melcer in a portion of his program, which embraced the Beethoven E flat and the Brahms D minor concertos, between which was placed César Franck's symphonic poem for piano and orchestra, "Les Djinns," I have no hesitation in pronouncing him a far better composer than performer. In the latter respect he has not even sufficient command of the keyboard, or the amount of technic without which no modern pianist can hope to cope with success in the overcrowded arena. Technic has become such a self-understood matter, such a *conditio sine qua non*, that it is a wonder how anybody could venture out upon a Berlin concert platform who could not master successfully the trills and the cyclopean octave passages in the free fantasia of the first movement of the Brahms Concerto. And yet Melcer was interesting to me, also, as a pianist, for he plays like a—composer. His conception has that individuality which few reproductive artists know how to bestow upon an interpretation of another's work who are not themselves musical creators. Most clearly apparent became this in the weird Djinn description of César Franck, which, though in its character and fature is quite a copy after Liszt, has some original traits which require musical imagination in order to be able to present them to the listener. This gruesome F sharp minor Fantasia Melcer performed in a style which, aside from some technical mishaps, did ample justice to the spirit and contents of the work.

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The next claimant for recognition was a very young lady, Miss Mina Rode, a violinist, who some day will be numbered among the few chosen ones. As regards the Mendelssohn Concerto; I found her reproduction of that hackneyed work full of musical charm, yet in no wise above the average of performances one hears all the year round. In the Beethoven Concerto, however, Miss Rode actually surprised me. Not so much in the first movement, for the plasticity of style which this grand music demands is not often within the reach of a girl still in her teens. But her reading of the larghetto, although it, too, was still lacking in depth, was thoroughly musical, and the performance of the final rondo was as delightful, crisp, smooth and well bowed as one could wish for. It also contained, what few know how to impart to it, the essence of humor. Miss Rode is musical to her finger tips; she has a good and solid technic which could conquer even the difficult Joachim cadenza; she has a sound ear and a graceful but firm bow

arm, why should she not soon become a really great violinist? Even stolid Father Rebicke smiled on her benignly when he laid down his conductor's stick, and the audience did all that was necessary to encourage the young débuteante.

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After an absence of several years from the concert podium Bernhard Stavenhagen, royal court conductor at Munich, made his rentrée as pianist here on Saturday night, and was greeted by a large and well disposed audience at Beethoven Hall. His repertory does not seem to have grown any larger during these years of non-pèlerinage, for he still clings to his Liszt, and indeed in this instance exclusively so. He gave us, sandwiched in between the E flat and the A major piano concertos, the "Dies Irae" Variations, yclept "Totentanz." It soon became apparent, even to inattentive listeners, among whom I must count myself on the evening in question, that Stavenhagen's technic has lost some of the brilliancy and virtuoso qualities in almost every department of digital and wrist work. The conductor's stick, or rather the handling of the same, has interfered with Stavenhagen's piano practicing, as it has done with that of other and greater artists. I don't blame him for it; on the contrary, I can quite comprehend that the keeping up of practicing the piano must be a bore to musical minds bent upon higher aims. But, then, if such be the case, don't play—keep away from the concert platform and the public. The latter has a right to demand of an artist that he appears before its august presence only in a well prepared condition. But as Stavenhagen in his palmiest days had always more charm of tone than powerful musical expression, and he was now through lack of refined finish of technic forced to drop all charm and tackle things with a devil-may-care pseudo-verve, you may imagine that his performances were musically and technically disappointing. Most of all was this the case in the E flat Concerto. Of the variations, some were quite interesting, especially such as require rhythmic pregnancy. In these the court conductor came to the rescue of the pianist. But his reproduction of these hellish variations could not equal in conception the fantastic spirit with which d'Albert endows them, nor in the matter of "execution" the telling, richly colored style in which Reisenauer so effectively plays them.

I could not stand more Liszt on one and the same evening, so left before the A major Concerto, of which I am told on reliable authority that Stavenhagen played it far better than the other works. I willingly believe it, for the suaver contents of the latter composition are better suited to Stavenhagen's style and musical tendencies than those of either the E flat Concerto or of the "Totentanz."

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The eighth Philharmonic concert, under Nikisch's direction, last night, opened up with a novelty, the work of a musician well known to you, Prof. Heinrich Zoellner, of Leipzig, formerly conductor of the New York Lieder-

kranz. If the composer of the music to the first part of "Faust" (which Brahms once dubbed "a piece of impudence") had to win artistic renown through his latest creation, a symphonic poem designated as "Forest Fantasy," I fear me he would reach no very high rung upon the ladder of fame. It is a weak work in every respect, with the sole exception that it is in part well orchestrated and sounds euphonious. Otherwise, I have heard few compositions with so pretentious a program which are so empty in new or even commonplace ideas and fall so short of the ideal they pretend to describe. The music is meant to convey a portrait of a forest in spring time, peopled by Nymphs, Dryads and Bacchantes, headed by Diana, and all of them celebrating the reappearance of Pan. They are joined by goat-footed Fauns and Satyrs, and a dance begins which does not grow into a first act of "Tannhäuser" mood before Diana spies the steeple of a Christian church and disappears with her cortège from the scene forever. The idea is Turgenieff's, and thoroughly poetical. It might have given some inspiration to a great composer, but Zoellner is not even a middle-sized one. He is not an artist, but an artisan, and that only up to a certain degree. His music, or portions of it, such as the episodes of the Fauns' and Nymphs' dances, might have done well for incidental ballet music in an opera; for a symphonic poem they are too banal and light-weighted. Of forest mood such as pervades Raff's Symphony there is only a modicum, and as for the spirit of bacchanalian revelry, Mr. Zoellner must have sat in a café taking lemon smash or raspberry syrup, while others were listening to a performance of "Tannhäuser." He is weak to silliness, and so little in his imagination and means of expression that he has to make use of the organ and tinkling church bell to describe Diana's beholding of a Christian cross. The Berlin critics were less lenient toward the work of Professor Zoellner than the fashionable audience, which applauded heartily, and Nikisch could bow his thanks in acknowledgment of hand clapping, which probably were meant for the excellent and painstaking performance of the novelty under his baton.

The only other orchestral number was the "Eroica" symphony, but we had two soloists at this concert. Therese Behr, a young alto with a luscious, velvety and well trained voice, sang Beethoven's noble "In questa tomba" and Giordano's popular "Caro mio ben," the latter with an ultra modernly harmonized and richly colored orchestral accompaniment, which hardly fitted the simple melody. Furthermore, a group of songs, consisting of Richard Strauss' "Ruhe meine Seele," the heavenly Tschaikowsky Lied "Inmitten des Balles," which was vociferously demanded, and Brahms' folksong, "Feinsliebchen." Miss Behr sang with much real sentiment and a wealth of expression, and Nikisch accompanied at the piano as exquisitely as ever. No wonder that there was enormous and genuine applause.

The program for the next concert promises the "Flying Dutchman" overture, the Beethoven E flat Piano Concerto, to be played by Reisenauer; Hans Koessler's symphonic

variations (first performance), and Berlicz's "Fantastic" Symphony.

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Not having had time or special cause to attend any of the Royal Opera House performances of the regular repertory during the past week, I take pleasure in giving space to the opinions of a young American, himself a young dramatic vocalist, who writes as follows:

Impressions of the Berlin Opera.

What most impresses a stranger at the Royal Opera is the splendid ensemble. There is no star, and on the other hand there are no mediocre singers for the minor roles. The *mise en scène* is excellent. The scenery is exact historically, and the production given "L'Africaine" was gorgeous in the extreme. The costumes are rich and well chosen, and this must entail a great expense, as both chorus and ballet are very large.

The orchestra displays one great fault. It is often too loud. Even in the not overscored "Barber of Bagdad" it overpowered the full force of the chorus and principals. Otherwise it is a finely disciplined body of musicians. The strings are very mellow, the brasses accurate.

"The Barber of Bagdad," comic opera in two acts, by Cornelius, is almost unknown in America. It is not a great work, although the air of the Barber in Act I., and the trio and finale of Act II. are worthy of Mozart. Knuepfer was a very good impersonator of the title role. He has a good bass voice of considerable pliancy. Sommer sang the tenor part, Nurredin. He has a lyric voice of much volume and suave quality. Lieban was extremely comical. Here is a legitimate comedian, who can also sing. His facial expression alone was enough to convulse the audience. Frau Herzog was the Morgiana. Her voice did not sound fresh in the middle register, but she is a good actress and a fine artist. Frau Goetze, the alto, has no longer the rich voice of former days, but she also is an artist of routine.

"Cavalleria Rusticana" was given a fine performance. The staging was excellent, while the chorus, especially the male portion, sang very well. Santuzza was sung by Fr. Reinl. She has a voice of penetrating quality, and moreover looked the part. She was at her best in the great duo with Turiddu, while her aria was not well done. Sylva has a large tenor voice, a bit rough in the upper register. He is dramatic in the extreme, and his goodness to his mother was the best thing in the opera. Berger as Alfo displayed a sonorous baritone of good quality. His voice, however, sounded much better in the few legato bars allotted the Caliph in the "Barber." The Lola of Frau Gradi was badly sung but well acted. In "Cavalleria" especially, the brasses in the orchestra were too loud, drowning out completely the voices. The staging is in the hands of a master, and he gave us a most convincing representation of Italian village life. No detail was neglected.

The performance of "L'Africaine" was on a par with Mansfield's production of "Henry V." in point of beauty. The ballet was splendid, while the stage settings and costuming were costly and beautiful. The star of the performance was easily Fr. Destian as Selika. The lady has a fresh soprano of great range and volume, while her command of tone color is admirable. She has a queenly stage presence, and as an actress she is most convincing. I predict for her a great success should the United States ever be fortunate enough to hear her. Her aria in the second act, the duet with Vasco in the fourth and the great aria in the last scene gave the lady many opportunities, not one of which was lost. Herzog as Inez had a congenial part. Her voice must once have been very beautiful, but now it sounds tired and a bit sharp. Her coloratura is excellent, but compared to Melba and Sembrich not remarkable. However, she is a much more versatile artist than either of the above named sopranos. Sylva was heroic and surprisingly good vocally as Vasco de Gama. He is a splendid actor, but he well knows the value of repose. Bulz as Nelusko disclosed a high, powerful baritone. His performance had some impressive mo-

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ments, especially in Act IV., but he makes too frequent use of the parlardo, and his acting is somewhat exaggerated.

As to the opera house, it is not so large as the Metropolitan. It is handsomely decorated and fitted, the imperial box being truly magnificent. The lighting is brilliant, the central chandelier being like a great sunburst. The performance begins at half-past 7, and while the audience is not "en toilette du bal," it is very attentive and silent. There is no applauding in open scene, and but little after the curtain falls. There is, however, the deepest appreciation, which one may hear expressed in no doubtful terms in the foyer during the intermission.

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The Robert Schumann monument is to be unveiled tomorrow, February 7, at the composer's native town of Zwickau, in Saxony. A two days' music festival will be held in conjunction with the ceremonies of the dedication of the monument, which was modeled by the Leipsic sculptor, Johannes Herrmann.

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At the second subscription concert of the Hanau Oratorio Society, the conductor of that organization, Dr. Frank L. Limbert, a born New Yorker, produced for the first time with considerable success his setting of Schiller's "Dithyrambe," for chorus and orchestra.

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Richard Strauss conducted at Vienna with undisputed success his "Heldenleben," Vorspiel to "Guntram" and "Till Eulenspiegel," the orchestra being the well-known Kaim Orchestra of Munich, in which latter city the composer had also given a concert with a program of his own works a few days previously. At Vienna Richard Strauss was interviewed, and divulged among other things that he has finished the sketch of a new opera. It is in one act and the libretto is by Wolzogen, the title being "Feuersnoth." The subject Strauss found in the city library at Munich, and it deals with an old Dutch legend. The principal part is written for baritone.

Then the question of conducting arose, and Strauss was asked his opinion about the liberties some conductors take with well-known masterworks. "I know what you are aiming at," the great composer-conductor said: "I have heard a good deal about the style in which Director Mahler conducts the symphonies of Beethoven. In this matter I stand by him absolutely, for Mahler is a man who has the right to make retouchings. This is not arbitrariness or offense against piety (Pietät is the German, an untranslatable word). Richard Wagner touched up the score of the Ninth Symphony, Hans von Bülow that of the Eighth and other symphonies. It, of course, de-

pends upon who ventures a correction of Beethoven. Not every haphazard conductor can be permitted to trifl with the score, but to a congenial musician a certain amount of slight retouchings should be allowed. Beethoven was deaf. Many a work he wrote when entirely out of the pale of an orchestra, having had no live connection with one for a long time. Besides, the orchestra of Beethoven was poorer in means than our modern orchestra. Why should one not allow a refined conductor, who is full of enthusiasm for the cause, to bring out into greater prominence certain motives and develop some of the splendors that are lying hidden in the score? How necessary to every composer who writes for orchestra the contact with that body is, I shall show you in one example. It is well known that when Wagner conducted for the first time 'Lohengrin,' many years after its completion, he exclaimed, 'Too much brass!' In his exile he also wrote 'Tristan und Isolde,' a tone poem which makes over-great demands upon the orchestra and the singers. 'Parsifal,' however, he wrote when at Bayreuth. He had regained intimate feeling again with the orchestra and the stage. Hence I recognize in 'Parsifal' a model of instrumental reserve."

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Dory Burmeister-Petersen recently gave a piano recital at the Salle Erard in Paris, and according to a notice in the *Figaro* "interpreted with rare perfection a well selected program. An élite public applauded in lively fashion and recalled the eminent virtuoso."

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Albert Loeschhorn, the eminent piano pedagogue, celebrated last week the fiftieth anniversary of his connection as teacher with the Royal Academic Institute for Church Music. Professor Radecke made the festival speech of the occasion, and the jubilee celebration was marked furthermore by the gift of a group picture of the teachers and pupils of the institute, painted by Hans Krause. Loeschhorn is almost nightly a very attentive attendant at some piano recital or other, and rarely misses a concert of artistic importance. He looks younger and more sprightly than many another musician twenty or more years his junior.

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The Munich Wagner performances at the new Prince Regent Theatre will be given after Bayreuth during the days of from August 21 to September 24. The repertory will embrace only "Meistersinger," "Tristan," "Tannhäuser" and "Lohengrin." Possart and Anton Fuchs will stage the works, and they are to be conducted respectively by Franz Fischer, Hugo Roehr, Stavenhagen and Zumpe. The casts will embrace, besides the entire personnel of the Munich Court Opera, the following guests: Georg Anthes (Dresden), Emil Gerhaeuser (Carlsruhe), Gruening and Baptist Hoffmann (Berlin), Reichmann (Vienna), Albert Reiss (Weisbaden), Fritz Schroeter (Vienna), Ernst Wachter (Dresden), Winkelmann (Vienna), Madame Greff-Andriessen (Frankfort), Laura Hilgermann (Vienna), Gisela Staudigl (Wiesbaden).

◎ ▲ ◎

The Royal Opera House will be placed at the disposal of Colonne and his Paris orchestra for their proposed Berlin concert in March, and it is expected that the Emperor will attend the concert of the French artists. This will be the first appearance of a French band in Berlin since the war of 1870-71.

Among the musical callers at the Berlin office of THE MUSICAL COURIER the fair sex was in the majority. There was Mrs. Grace Antonietti, a veritable Kuenstlermutter from London; Mrs. L. B. Mehrtens, from Savannah, Ga.; Mrs. R. S. Park, from Saratoga; Mrs. Godowsky, from New York; Miss Beatrice M. Davidson and Miss Marguerite Melville. The latter talented young lady brought me a pretty little "Lullaby" for violin and piano just published, and she has now completed her piano quintet which will soon have its first performance. Ludwig Gentz, a veteran violinist and violin teacher, also called. O. F.

Sanchez Pupils' Recital.

FOUR advanced pupils of Carlos N. Sanchez sang with marked success at a recital last Thursday afternoon given by their teacher at the Sanchez-Doda studios, 138 Fifth avenue. Several professionals assisted the young singers. Miss Amy Robie, the talented violinist; Mme. Kaethe P. Walker, the solo cellist of the Women's String Orchestra, and Mme. Viafora Ciaparelli, an opera singer from Italy, all appeared to the evident enjoyment of the audience.

Before opening a studio in New York Mr. Sanchez made a name for himself in opera. His vocal method is the natural one which both develops the voice and preserves it. The selections by his pupils at the recital, which follow, show a catholicity of taste:

Vision Fugitive from Herodias..... Massenet

Stewart Trench.

Si mes vers avaient des ailes..... Hahn

Seguidilla, from Carmen..... Bizet

Miss Genevieve D. Dillon.

Hope, Love and Faith..... Mascheroni

Tirindelli

Love's Season..... Mrs. Edward E. Chase.

Spring Song..... Mackenzie

Mr. Trench.

Ave Maria, with violin obligato..... Seismat Doda

Mrs. George H. Dawson.

Love's Rhapsody, with 'cello obligato..... Bartlett

Mrs. Edward E. Chase.

Aus meinen grossen Schmerzen..... Franz

Rubinstein

The Dew..... Schumann

Devotion..... Miss Genevieve D. Dillon.

Due, The Gypsies..... Brahm

Mrs. Edward E. Chase and Miss Genevieve D. Dillon.

Mrs. Dawson and Mrs. Chase are sopranos. Miss Dillon is a mezzo soprano, and Mr. Trench is a baritone. Besides these numbers by the pupils, Mr. Sanchez and Madame Ciaparelli sang a duet from the opera "Yole," by Doda. Miss Robie played a Fantaisie for the violin, by Zsadánij. Madame Walker played the Andante and Allegro from Goltermann's 'Cello Concerto. The accompaniments for the recital were played by Doda.

The audience was composed distinctly of cultured and fashionable people.

Ogden Crane Pupils' Recital.

ME. OGDEN CRANE and a number of her advanced pupils gave a recital at Genealogical Hall, Monday evening, February 25. Miss Edith Shafer, whose rich voice has been well trained by Madame Crane, made an excellent impression. Mr. Phillips, a basso, sang "Honor and Arms" in a stirring and virile style. Miss Burhans sang very sweetly "Twas but a Dream." By request Madame Crane sang two songs. Among the pupils who sang at the recital were: Miss Reed, Miss Wheeler, Miss Shafer, Miss Richards, Miss Humes, Mrs. Pullen, Miss Weigold, Miss Ester, Mrs. Jenkins, Miss Burhans, Mrs. Harris and Miss Costello, Mr. Roth, Mr. Gaffney, Mr. Georgi, Mr. Williams and Mr. Phillips.

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Musical . . . People.

Edward Baxter Perry gave a piano recital recently at Atlanta, Ga.

The pupils of Florence A. Nickerson gave a piano recital, February 19, at their teacher's home, Malden, Mass.

Haven White Lunn, pianist, and James Conrad Murray, violinist, made their débüt, after extended studies abroad, at the Empire Theatre, Holyoke, Mass., on the night of February 18.

Miss Elizabeth Hanson gave a song recital at Mount Hope Hall, Fall River, Mass., on February 18. She was assisted by Miss Pauline Waltman, contralto, and Miss Maud Smith, reader, both of Boston; J. S. Sullivan, basso, and Miss Ada Chace, accompanist, of Fall River.

A piano, violin and vocal recital was given at the hall of the Y. M. C. A., of Wilmington, N. C., by Arthur C. Goodwin and Miss Edith Van Wagner, of Peace Institute, Raleigh, assisted by Mrs. W. L. Latta, Miss Lillian Caldwell and Miss Hattie Taylor.

The music class taught by Mrs. Margaret Tourtellot gave a recital recently at the home of Mrs. W. S. Garrison, of Wyoming, Ia.

Dr. E. S. Chisholm, an amateur violinist of some standing, gave a recital Washington's Birthday night at Wilmer Hotel, Anniston, Ala.

Miss Frances Wyman, a young pianist, of Burlington, Ia., gave a recital a fortnight ago at Cedar Rapids, Ia.

The pupils of Miss Mabel Holbrook gave their February recital at the home of their teacher, Camden street, Rockland, Me.

Mrs. Edward F. Schneider gave a song recital at San José, Cal., last month, at which she was assisted by Giulio Minetti, violinist.

Miss Florence Best, of 98 High street, Portland, Me., gave a recital at her studio, at which her piano pupil, Arthur L. Jordan, was the star performer.

Miss Carolyn Boyan, contralto, and Miss Elenor Sproat, pianist, gave a recital at the Eloise, Providence, R. I., on February 15.

Miss Robbins, Miss Wooley and Mr. Kerchenthal, of the Ithaca Conservatory, gave a concert recently at Middlebury, Vt.

Mrs. Genevieve Clark Wilson, soprano, was assisted by several well-known musicians at the concert which she gave at the Des Moines, Ia., Auditorium Theatre, on February 19.

Newell L. Wilbur, pianist; Henri J. Faucher, violinist, and Percy L. Smith, basso, are giving a series of Tuesday evening musicales at Butler's Exchange, Providence, R. I.

Grace Duffield, of Des Moines, Ia., is one of the new pupils in the piano department of the Sickner Conservatory of Music at Wichita, Kan.

At a concert given at the rooms of the Board of Trade, Columbus, Ohio, for the benefit of the Protestant Hospital, of Columbus, a delightful program was interpreted by Miss Nellie Sabin-Hyde, contralto; Miss Isabel Sanders, harp player; Mrs. Harroff-Sturgiss, reader, and Ernest Farmer, violinist.

Isador Troostwyk, of Yale, who played at the last concert of the New Haven Symphony Orchestra, is pupil of Joachim, and owner of a valuable Stradivarius violin.

Miss Clara Ascherfeld, Miss Margaret May Cummins, Charles Rabold and Abram Moses, an excellent quartet

of musicians of the Peabody Institute, Baltimore, are giving a series of highly successful concerts in Western Maryland.

Herbert A. Milliken, of Flint, Mich., played violin solos at the last concert of the Polyhymnia Club, of Saginaw, Mich.

The pupils of Grant Hadley are giving a series of recitals this season at Highland Park College of Music, Des Moines, Ia.

Miss Margaret Turner, of Hartford, pupil of W. V. Abel, gave a song recital last Monday afternoon (February 25), at Orpheus Hall, Middletown, Conn. Arthur Francis, violinist, assisted.

Mrs. McEvoy's class in song and piano studies gave a recital recently at the home of the teacher, 715 Prince avenue, Athens, Ga. The following pupils appeared: Misses Rosena White, Emma May Brown, Isabel Thomas, Helene Shewell, Clara Barwick, Eleanor Hunnicutt, Sara Byrd, Nellie Cheney, Moselle Reaves and Adrean Drewry.

Miss Caroline Lewis Gordon, of Atlanta, Ga., now studying with Francis Fischer Powers, of New York, has been engaged to give a song recital at the Washington residence of Mrs. Hearst.

Miss Katherine O'Brien Stewart, a nineteen-year-old pupil of Mrs. Mary Weber Farrar, gave a successful recital at Watkins Hall, Nashville, Tenn. Mrs. W. B. Gillespie, contralto, and Miss Lina Garland Snow, accompanist, assisted.

The music class of St. Peter's Convent at Steubenville, Ohio, gave a concert at the convent on February 18. Among those who participated were: Wilma Feist, Mary Lamb, Jennie McGinnis, Kate Ovington, Marie Beatty, Louise Kenny, Hermina Gerber, Mrs. Charles Herman, John Sullivan, John Scott, Elizabeth Branigan, Elizabeth Kirk, Ellen Collins, Hugh McGinnis, Thomas McDonald, Louise McCullough, Mary Lashley and Stella Caniff.

The organ recital given by Dr. C. O. S. Howe Monday, February 11, in the Christian Union Congregational Church, in Montclair, N. J., was most successful from a musical standpoint. A large and appreciative audience listened to the various numbers on the program as interpreted by the gifted young organist. Charles A. Rice, tenor, the soloist for the occasion, sang most acceptably.

Mendelssohn's oratorio, "St. Paul," was presented recently at the West Street Church, Danbury, Conn., under the direction of Mrs. F. S. Wardwell. The soloists were: Miss A. Agnes Choupourian, soprano; Miss Mabelle Graves, contralto; Carroll D. Ryder, tenor; Frank L. Wildman, bass; Edgar C. Sherwood, organist.

A musicale was given at the home of Mrs. E. L. Wyckoff, 113 East Chemung street, Elmira, N. Y., on February 16, by the piano pupils and orchestra of the Roosa Violin School, for the benefit of the Beecher Memorial Fund. Those who took part are all members of the class of which Mr. Stowell is the director and were: Violins, Misses Aimee Peters, Mary Hibbard, Marion Greener, Ernestine Wyckoff, Goldie Hammond, Martha Holbert, Helen Reynolds, Leona Van Buskirk, Grace Stowell, Leon Brooks, Howard Brown, Harry Delaney and George Ettenberger; assisted by viola, Marsden Gerity; cello, Ralph Stowell; accompanists, Miss Carrie Eisenhart, Miss Lilian Beck, Miss Mary Hibbard.

The concert given at the Bloomingdale Reformed Church by the very excellent quartet of the church, consisting of Miss Maud Farwell Bliss, soprano; Miss Adele Stoneman, contralto; Carl Rieck, tenor; George Alanson Roff, baritone, and Maurice H. Keller, organist and accompanist, was very greatly enjoyed by a large audience. The quartet was heard in Liza Lehmann's "Daisy Chain Cycle," and a miscellaneous program of solos and quartets, the quartet from "Rigoletto" being especially well received. The organ solos by Mr. Keller were finely rendered and added much to the success of the evening's entertainment.

"The Dance and Its Relation to Music" was the sub-

ject of lecture recital given by Jean Corrodi Moos, director of the Bethany (W. Va.) College of Music in the chapel of the college. Although space does not often admit of programs in notes about "Musical People," the unusual list of compositions played at this recital will prove interesting to our readers, and hence here is the program: Tempo di Ballo, Scarlatti; Rigaudon, Rameau; Gavotte and Loure, Bach; Sarabande and Gigue, Händel; Menuet, Boccherini; Menuet Moderne, Barili; Polonaise, op. 53; Mazurka, op. 7, No. 3, and Mazurka, op. 33, No. 4, Chopin; Tarantelle, Moszkowski; Waltz, op. 42, and Waltz (posthumous), Chopin; Valse di Concert, Wieniawski.

The pupils' recital which George B. Stevens gave at Scientific Hall, Rutland, Vt., attracted a large audience. The following pupils participated: Florence, Mary and Allan Cunningham, Rosella V. Bishop, Allan R. Cunningham, Elsie F. Rowe, Albert Y. Wilson, Mary P. Cunningham, Irene Locke, Florence Cunningham, Miss Adeline W. Proctor, Miss Mabel T. Littlefield, Miss Ethel M. Bishop, Miss Marion Tarr, Miss Una Chandler, Miss Helen B. Merchant, Miss Maud B. Burnham, Miss Ruth E. Roper and Miss Littlefield.

Mrs. Helen Arthur at her fourth pupils' recital, given at the Third Presbyterian Church, of Williamsport, Pa., presented the following young musicians: Miss Howard, Miss Cheney, Miss Armstrong, Miss Chambers, Miss Metzger, Miss Lundy, Miss Scott, Miss Stuempfle, Master Arthur and Miss Clinger. Miss Martha Foresman, contralto, assisted the young pupils.

Miss Imogene Bradin, of Middletown, Conn., introduced the following pupils at her last recital: Miss Bradley, Miss Bradin, Miss Wright, Miss Maud Jackson, Miss Stanley, Miss Sleeth, Miss Palmer, Miss Ruth Jackson, Miss Douglas, Miss Stoddard and Miss Evelyn Jackson.

The following pupils played at the piano and violin recital given last month at the Nashville, Tenn., Conservatory of Music: Miss Edna Smith, Miss Philip Lowe, Miss Annie Frank Woods-Sims, Miss Ollie Mae Lesueur, Miss Sadie Eleanor Moore, Miss Ursula McCampbell, Miss Maude Jouett, Miss Anna Knox, Miss Ella Haiman, Miss Rose Marks, Miss Lucie Van Valkenburg, Miss Teneen Woolwine and Master Ernest Bayne Manning.

Concert by the Morgan Quartet.

WHEN the manager of the Morgan String Quartet announced that the organization would play Verdi's String Quartet in E minor, a large number of musicians decided to hear the work, and this they did at the concert given at Mendelssohn Hall last Wednesday afternoon. It was the second concert given this season by the Morgans, and in addition to the unfamiliar Verdi composition they played the well-known Brahms Quartet in A minor.

It seems rather trite to state that Verdi did not concern himself much about chamber music compositions. His Quartet in E minor was written soon after "Aida" was presented in 1871, but the chamber music work was not produced until the spring of 1873, and the first performance of it was given at the home of the composer. The best that can be said of the quartet is that it is a "tiny" operatic score, and more dramatic than dramatic in style. Nevertheless, the audience assembled at Mendelssohn Hall heard it gladly.

Following are the movements of the Verdi String Quartet: Allegro, andantino, prestissimo, scherzo-fuga (allegro assai mosso). The Morgans played with musicianly earnestness. The strings were not always in the best of tune, but, considering that this was only the second public concert, the performance on the whole was meritorious. For one thing the performers must be commended, and that was the length of the program. The concert was over in an hour and a quarter.

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Mr. Mathews on MacDowell.

THE genial editor of *Music*, in Chicago, has fallen afoul of MacDowell in the February number of his magazine, and with disastrous results to—himself. As an expression of opinion, correct or otherwise, his article need excite no particular comment, for such things are common enough. But as a misrepresentation of facts that ought to be clearly obvious to a man of his experience and intelligence it is of significance to a certain extent. A musical editor, in his official capacity, assumes the position of a sort of public instructor or universal musical schoolmaster, and through his periodical generally has a considerable clientele. Many of these, doubtless, are deprived of his opportunities for gathering musical information, and therefore modestly mold their opinions upon him. The nature and general tone of Mr. Mathews' utterances in his article are peculiar. They almost appear to imply ignorance or prejudice. Some of the statements seem inexcusable, coming from a man of his opportunities. If this were his first offense it might be allowed to pass unnoticed, but as he has already spoken, and probably will again, it will be well to call attention to a few of his errors. To one who understands MacDowell's music, the manner of these utterances is more complimentary to the composer than to the Chicago editor, but the harm is done to those who, taking Mr. Mathews at his word, will not buy the music of one of the greatest composers of the day and investigate for themselves.

When a man publishes misstatements in a newspaper article he may defend himself on the ground of unavoidable haste, due to the cry for copy. But when he publishes a book, everything that he puts on record is supposed to be the result of careful consideration. A book practically avers: "Here is my opinion which I publish in permanent form, wherein it may stand as a correct representation of my thought." As such it invites criticism. Mr. Mathews has published several books, and among them one which he calls the "Masters of Music." Curiously enough, he includes MacDowell under this caption, though, in the light of what he has said in his last deliverance, one wonders why. In this book Mr. Mathews first showed his inability to understand the music of MacDowell, and it will first be well to call attention to a couple of his rather singular statements.

When MacDowell wrote his "Sonata Eroica" he inscribed at its beginning the following motto, which also precedes Tennyson's "Idylls of the King," "Flos Regum Arthuris." This Mr. Mathews translates "A flower from the realm of Arthur." (!) A first year Latin school boy might have made a more successful attempt. What Mr. Mathews then proceeds to say about the sonata, although very little, yet shows that he arrives at as little of the meaning of the music as of the Latin inscription. To give a correct impression of a composer's thought presupposes that such thought shall be understood by the one who would explain it. MacDowell gave the keynote to the sonata in the motto, and to a man of literary education, which Mr. Mathews undoubtedly is, this should have been at least a partial cue. All educated men of the day are familiar with Tennyson's "Idylls of the King," even if not with the "Morte d'Arthur" of Mallory. If not familiar with it, it will not be wise to attempt to give the significance of a musical work that is founded upon it. MacDowell's second sonata is inspired by the world of Arthur and his Round Table, and the more one studies the composition, the more is one impressed with the wonderful genius shown in giving it musical embodiment. From beginning to end every musical thought has its counterpart in the poem. A single sentence from Mr. Mathews will serve to show how little this had penetrated his musical understanding. He speaks in his latest article of MacDowell's "verbal felicity." Does this quotation exhibit the Chicago editor's "verbal felicity"? "The third movement is

designated 'tenderly, longingly, yet with passion;' the hero is now in love, very much so; his being is stirred to its utmost core; his rhythm is shaken up so that twos and threes intermingle in the most inviting confusion, and his harmonic foundations are subjected to fast and loose experiences very trying to the outsider who would represent all this inner commotion." What is meant by the hero's rhythm being "shaken up," and what could have been the trouble with his "harmonic foundations"?

As a matter of fact this movement does not concern the hero, except indirectly, nor has it anything to do with his being in love. Neither has it anything to do with love in the sense meant by Mr. Mathews. If he had been possessed of his usual musical divination he might have discerned that the movement was concerned with a profound soul tragedy. Having read Tennyson's "Guinevere," he should surely have known what the tragedy was that is so wonderfully embodied in the music. Would it be impudent to recommend that he review the "Idylls," with which he certainly must be familiar, in order to discover wherein the rest of the sonata found its inspiration? While I would not insist that to enjoy the supreme beauty of this composition it would be necessary to understand in detail its connection with Tennyson's poem, I do believe that one must be permeated with the spirit of the world in which the composer found his inspiration in order to enter into complete sympathy with it. There can be no perfect understanding without it. And certainly, as has been said, one cannot explain to others what one does not understand one's self.

Nothing daunted by having so signally shown his inability to understand the "Eroica Sonata," Mr. Mathews plunges with equal boldness into the Norse world that MacDowell has presented in his third sonata, with a result even more fatal to discernment and a correct knowledge of the music. There is a Scandinavian legend to the effect that the cat was the result of the devil's attempt to make a man, an effort in which he failed so signally that St. Peter had to come to the rescue and mercifully add a skin. The Sage of Chicago in his efforts at imitative criticism appears somewhat in need of the ministrations of St. Peter. Without in any sense arrogating sainthood, for I could not hope to give the criticism a protective covering that would make it more presentable, I should like to take certain exceptions to his strictures upon the sonata, and in order to do so it may be as well to follow his short article seriatim.

Although the sonata has been on the market for nearly a year, yet the editor of *Music* seems to have discovered it but recently, for he speaks of it as having been "just published." He lavishes on it some more "felicitous" English. "It is fortunate to be able to praise this work as an epoch marking production." After thereby leading us to think that he is going to "praise this work," he then proceeds, as Ade would say, to lambaste it. Listen to this lucid description: "Among these I do not include its length, since it only runs to twenty-eight pages; but as these pages are mostly in slow time, from 46 to 138, the former for halves and eighths, the latter for quarters, it occupies toward a half hour in performance at proper tempo." One instinctively recalls Mark Twain's German sentences. But observe the tell-tale misstatements—tell-tale for the reason that no man with an ordinarily intelligent knowledge of the sonata would reasonably be supposed to make them. To follow out his statistical method of description, out of the twenty-eight pages, which he says are "mostly in slow time," more than half are marked by the composer to be played with brilliancy and vigor. Thus it is evident that before beginning his description he had gained no conception of the "proper tempo," which phrase, by the way, he applies to many tempos that abound in the work. Furthermore, not once is the metronome marking of 46 or any other figure applied to eighth notes. I mention these petty details for the reason that Mr. Mathews is very particular in defending himself from the charge of incompetence in understand-

ing the composer. But how can he understand the "deeper significance" when he exhibits an incorrect idea of these little essentials of detail? Another instance occurs in which Mr. Mathews is apparently unable to recognize the introduction to the work, and as a result of his confusion calls the first subject of the first movement the second subject. Another statement that verges on the side of the amusing, whether intentionally or not I am unable to determine, where, after having quoted the composer's initial poem and pointed out the connection with the movements, he says: "The third takes in all the remaining part of the poem." The "all" referred to is simply this:

And Sigurd, Siegmund's son.

Without stopping for any more of these peculiarities of detail in Mr. Mathews' writing I will hasten on. In a patronizing tone he congratulates Mr. MacDowell "upon having succeeded in arriving at his greatest quest of all, namely, originality. And this in the following points: First of all, the tonality is excessively vague from first to last. There are not four consecutive measures which a good player can play without memorizing and be sure that he can remember all the accidentals." Mathews probably means the opposite of what he says here—from memory, instead of "without memorizing." He has more to the same effect, but the English is so "vague" that I refrain from quoting. The charge about the accidentals is too ridiculous to be worthy of a moment's consideration. It sounds like the complaints of schoolgirls who cannot play "in four sharps as well as four flats." A French critic of Wagner once industriously counted the measures in "Rienzi" that were marked *#*, and contrasted with those that were marked *pp*. With similar zeal Mr. Mathews should have counted the offending accidentals.

As to the "vagueness of tonality" Mr. Mathews shows a helplessness that is truly worthy of commiseration. It is true that there are portions of the work in which the composer's thought and mood are complex, but if Mr. Mathews cannot understand them that is not the fault of the composer. But as to such a sweeping charge of universal vagueness it really seems very like the red-in-the-face screaming of a stump speaker who is more excited than judicial in his remarks. A man's thought is not necessarily vague because a certain individual is unable to understand it. Spencer's definition of evolution is vague to an uneducated man, but to one familiar with the doctrine it is perfectly clear. Bach is vague to the majority of people, but not to those who understand his idiom. Even Beethoven is vague to many, and yet to the majority of musical people his utterance is clarity itself. Mr. Mathews himself would not accept the judgment of those people who would condemn Bach or Beethoven for their vagueness. Neither can Mr. Mathews' judgment on MacDowell's work be accepted, because he has shown so clearly that he is unfamiliar with the primary elements that form its constituent factors. How then is he fitted to express an opinion on musical or aesthetic grounds? As a matter of fact the charge of universal "vagueness of tonality" is totally unfounded. Theme after theme can be pointed out in the composition in which the tonality is perfectly clear. The magnificent first theme of the first movement (which Mr. Mathews thought was the second subject) during its first period of twelve measures does not once give the impression of having left the key of D minor. The second theme is unmistakably in the key of B flat major, in spite of some chromatic harmony. It is needless to instance others, as even a cursory examination of the sonata with reference to this one "point" ought to convince one that the critic's statements are oddly inspired. He is troubled by the vagueness of mood which he finds in the sonata. Only a course of reading in Norse history and mythology, an absorption of the spirit of some of the old Norse Sagas, and other intelligent endeavors to put the mind on a level with that of the composer when inspired to write his moving thoughts, can help to a complete understanding of the world of ideas in which this



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sonata lives, moves and has its being. This world is a wild, rugged, fitful and furious realm, where the passion-tossed souls, infinitely tender at times, are carried away by the ferocity of the emotions characteristic of primeval humanity. In order to give musical embodiment to the bewildering, battling, antagonistic emotions of such a people, the composer may be obliged to enlarge his form of expression somewhat, tonally, beyond remaining definitely in the same key for an indefinite period, even if Mr. Mathews could thereby better understand the music. Such a charge as Mr. Mathews makes is a dangerous boomerang. To be sure he has the precedent of some of the most famous critics of the world in bygone years. He has himself frequently noted the fact that they have reaped their reward of laughter from succeeding generations. He should beware lest in the present instance he should become entitled to the same reward, for I have no hesitancy in stating that I believe that MacDowell will have an audience for his compositions when their critics are "dead and damned" as Sheridan passionately prophesied of his works. To escape this melancholy end, Mr. Mathews should consider.

The next charge that is brought against the sonata is the "total lack of rhythm," a charge that is even more puzzling than the first. I know that the question of rhythm has occasioned a great deal of discussion among theorists, but I did not know that it had been definitely settled in such a way that a fine work by one of the best musicians could be said to be totally devoid of it. Mr. Mathews gives a definition of rhythm. He says: "By rhythm we mean a manner of going (!), a proportionate manner of going, a flowing of the melody in a symmetrical manner, both within the measure and in the measure groups." According to this a rest would simply be a "manner" of keeping still! What makes this definition especially worthy of remark is the fact that Mr. Mathews has achieved considerable distinction as one who defines clearly, having published a book devoted to definitions. But if one should accept the foregoing definition as a standard, it would be difficult to say whether MacDowell's sonata had or had not rhythm. Before reading Mr. Mathews' article I had believed that the sonata was alive with it, glowing, sparkling, dancing rhythm in inconceivable variety, giving to the composition a multitudinous life and animation that is inspiring to a degree. It is needless to point out the fact that such sweeping misstatements in regard to the obviously fundamental elements of so intelligently conceived a work of art can scarcely be called criticism. Criticism involves the idea of careful consideration, but Mr. Mathews was evidently too busy for this, and therefore would better have left the sonata unnoticed until he could have found the time to study it. A little familiarity with it at proper tempos might lead him to change his estimate.

Furthermore he says: "Scarcely a metrical thought can be found in it from first to last." He gives no definition of metre, and so we are left to conjecture what may be the conception of metre which would justify him in making this statement. Having written a book on form which has enjoyed much vogue, it is fair to assume that he is informed on this subject. Or is it that the rules in his book do not sanction some of the exceptional metres found in this sonata? If so, it might be well to publish a new edition of the book comprehensive enough to include the works of MacDowell, for he is the kind of force in the musical world that will bring the mountain to Mahomet. There has frequently been such a thing as catalogued forms found in text books proving insufficient to the utterances of a man of genius. But the metre of the slow movement ought not to have troubled Mr. Mathews, for it is of most clear and symmetrical construction. A little unusual, perhaps, but not in the least difficult to understand. It progresses for twenty-seven measures in well-outlined phrases of three measures each, followed by four

measure phrases, a change that is most impressive in its effect, a masterly stroke. This could not have been entirely new to Mr. Mathews, for Beethoven, with whose music he has been familiar all his life, in a similar manner uses contrasting periods made up of three and four measure phrases in his Ninth Symphony. Even Wagner in Siegfried's "Sword Song" has two and three measure phrases set over against one another, closing finally in four measure phrases. In the other portions of the sonata, instead of there being no "metrical thoughts," they are really very numerous. Mr. Mathews' charge is so devoid of foundation, that—well, what can one say in face of it?

He then proceeds to pile up more extraordinary statements. "Where a genuine musical appetite has become extirpated, or blasé, a novelty of the sort of this third sonata of MacDowell may stand a chance. Otherwise it can have none. That any person still retaining the ghost of a love for the music of Beethoven, Bach, Brahms, Liszt, Wagner, Schumann (to mention only the most original of all composers), can still have a love for this sonata, and an enjoyment in playing it, is in the last degree unlikely." Coming from an intelligent person, it is difficult to interpret such remarks in their application to people of musical taste. I can rejoice in being "blasé" in such a righteous cause, but inasmuch as I can still revel in the works of the composers mentioned by Mr. Mathews, I do not feel like considering my musical taste extirpated. I can call to mind a most egregious example of taste "extirpation," when no less a person than Anton Seidl published the opinion that he considered MacDowell a greater composer than Brahms. Fortunately for MacDowell, it is the people who have the most wholesome love for the music of the composers mentioned in the foregoing list that are most capable of appreciating him at his true worth, and they can generally claim to be worthy of rank among intelligent musicians.

Mr. Mathews tries to fortify himself against criticism by suggesting that the admirers of MacDowell may accuse him of incompetence in appreciating the significance of the music. But how can they do otherwise when he is guilty of such wild statements in regard to the merest fundamental externals? Can anyone understand the internal substance who shows clearly that he has failed to grasp the externals? Unfortunately Mr. Mathews did not make his fortress impregnable by discovering and stating the truth to begin with. Not that his false statements were intentional, but they are none the less assailable. His fortification, in brief, simply consists of the dogmatic statement that "tonality, rhythm, symmetry and melody" are totally lacking in the sonata, a statement capable of disproof in every certified instance, and with almost no effort whatever. It is unfortunate that Mr. Mathews cannot understand the sustained and lofty imagination of MacDowell as presented in this last sonata. But not alone for MacDowell; also for the Chicago editor. He misses more than he realizes.

DETROIT, February 23, 1901.

N. J. COREY.

Violinist Sternberg's Musicals.

THE handsome invitations and gold printed programs for this affair, which occurs in the artistic home of Maurice Sternberg, 14 Hart street, Brooklyn, on the 12th of this month, have been issued, and those so fortunate as to receive one may look for a fine treat, the musical artists provided being Miss Louise B. Voigt, soprano; Miss Marguerite Stilwell, piano; Miss Margaret Jenkins, accompanist; Percy T. Hemus, baritone, and F. W. Riesberg, organist; Miss Etta Hudgins, reciter, also participating. The host himself will play the difficult Sarasate "Faust" Fantaisie and Remenyi's arrangement of the Schubert "Serenade," as well as the violin obligato to the Bach-Gounod "Ave Maria" and minor parts.

Recital by a Von Klenner Pupil.

RESIDENTS of Mauch Chunk, Pa., were most favorably impressed recently by the admirable results secured in the famous New York studios of Madame Evans von Klenner, the occasion being a recital given in Mauch Chunk on February 19 by Adelina Devoe Laciari, one of a long list of creditable pupils whose rapid progress in distant cities continues to prove that Madame von Klenner's influence is as far reaching as it is beneficial. Miss Laciari's numbers were as follows:

| | |
|-----------------------------|---------------|
| May Morning..... | Denza |
| Under the Rose..... | Wm. A. Fisher |
| Du Bist Wie Eine Blume..... | Liszt |
| Killarney | Baile |
| From An Old Garden..... | MacDowell |

| | |
|-----------------|----------------------|
| Pansy..... | Chaminade |
| Clover..... | Dessauer |
| Mignonette..... | Ellis Clarke Hammann |
| Bluebell..... | MacDowell |

| | |
|-------------------------------|----------------------|
| Colette | Chaminade |
| To Savilla..... | Dessauer |
| The Blossom of the Soul..... | Ellis Clarke Hammann |
| Apparitions..... | Ellis Clarke Hammann |
| Polonaise from Mignon..... | Ambroise Thomas |
| You and I..... | Liza Lehmann |
| Auf dem Wasser zu Singen..... | Schubert |
| The Moth in the Night..... | Sally F. Akers |
| Waltz, Coppelia..... | Delibes |

A local account of this event contains the ensuing paragraph in reference to Miss Laciari:

"She is a finished pupil of Madame Evans von Klenner, of New York. Not only is she the possessor of a voice of rare sweetness, which she has under perfect control, but she has the art of perfect intonation, and the people of Mauch Chunk should feel proud of having in their midst a young lady that possesses such rare ability. The program rendered Tuesday was of an unusually high order and was rendered in an exceedingly meritorious and capable manner."

Mr. Hammann, the promising pianist and composer, assisted.

Florence Traub.

MISS TRAUB played a recital at the Virgil Piano School, 29 West Fifteenth street, on Tuesday, February 19. The recital hall was filled to its utmost capacity with a refined and cultivated audience of music lovers.

Miss Traub was in excellent spirits and played a choice program with charming grace and an easy abandon which captivated her hearers. She showed a very marked improvement since her playing of a year ago. She is, and always has been, a brilliant player who could dazzle an audience by her wonderful executive ability, her accuracy and breadth of tone.

Now one is charmed by beauty of tone color, warmth of sentiment and the true musicianly quality of her playing. Her conceptions are broad and masterly, and satisfy the hearer. We append the program:

| | |
|---|----------------|
| Sonata, op. 27, No. 1..... | Beethoven |
| Song Without Words..... | Porter |
| The Eagle..... | MacDowell |
| Death Nothing Is But Cooling Night..... | MacDowell |
| The Erlking..... | Schubert-Liszt |
| The Maiden's Wish..... | Chopin-Liszt |
| If I Were a Bird..... | Henselt |
| Etude, F minor..... | Liszt |
| Rhapsodie No. 10..... | Liszt |

People's Symphony Concerts.

AT the fourth concert in the People's Symphony series at the Cooper Union the program will be devoted to the "Romantic Period." Works by Weber, Schubert, Schumann and Mendelssohn will be played. The date of the concert is Friday evening, March 15. The program for the last concert, to be given in April, will be made up of works from the modern school.

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BARITONE.

Fritz Kreisler's Continued Triumphs.

After his third violin recital in Boston, Fritz Kreisler received the following excellent press notices:

Kreisler Violin Recital.

Fine Playing of the Artist in Steinert Hall Arouses Enthusiasm.

Fritz Kreisler, who has already established himself as a favorite in Boston, gave the first of three violin recitals in Steinert Hall yesterday afternoon to a large and enthusiastic audience, which included many musicians, students and teachers.

It is difficult to speak of Mr. Kreisler's performance except in words of extravagance. His tone is broad, pure and of great strength and his phrasing admirable. His instrument was a Stradivarius, which, under his bow, sang with almost a human tone.

The first movement (adagio, F minor) from the Goldmark concerto was very interesting. It was a broad and flowing melody, and Mr. Kreisler played it with great expression, delicacy and charm.

The cavatina (E flat major) by Beethoven he played with a fine tone and much tenderness and sympathy, which brought out the simple dignity and singing quality of the work.

The canzonetta (G minor) by Tchaikovsky was another interesting number, which somehow suggested the Scandinavian music.

The "Devil's Trill," by Tartini, as well as the "Airs Russes," by Wieniawski, served to display the variety of his talent.—Boston Herald, February 27.

*** But with the famous "Devil's Trill" this state of things changed, for the violinist gave that enormously difficult show piece with colossal power and technical skill. So, also, with the Russian airs, which were played in a masterly fashion. Kreisler is a great violinist, but clearly he is inclined to be erratic.—Wilder D. Quint, Boston Globe, February 27.

Recital by Fritz Kreisler.

Fritz Kreisler gave the first of his final series of violin recitals yesterday afternoon before a large and applause audience. Mr. Kreisler gave an admirable performance of the first movement from Goldmark's A minor Concerto, which was the first number of the program. The work is not particularly interesting and loses much of what interest it does possess of itself by a piano instead of an orchestral accompaniment. Mr. Kreisler then played a cavatina by Beethoven, canzonetta by Tchaikovsky, sarabande and tambourin by Leclair, Tartini's "Devil's Trill" sonata and Russian airs by Wieniawski. In most of these latter selections Mr. Kreisler accomplished wonders, the "Devil's Trill" sonata being a perfect triumph of virtuosity. Mr. Kreisler was recalled again and again for his masterly performance.—Boston Post, February 27.

The Kreisler Recital.

Fritz Kreisler gave his third violin recital in Steinert Hall, yesterday afternoon to a large audience, which showed their thorough enjoyment of the program by their constant applause.

Mr. Kreisler was evidently at his best, and those who had heard him play before, either with the Symphony Orchestra or at a previous recital, and who had reason to expect a rare treat, were by no means disappointed.

The violinist has an unusual amount of technic, combined with the true musical temperament, which gives him the promise of still greater achievements to come, for it must be borne in mind that he is still very young, has a good physique and a very pleasing manner, all of which are greatly in his favor.

The program was varied, consisting of pieces from the different schools, which were all played with equal ease and finish.

The broad and serious Cavatina in E flat by Beethoven, and the Sonate in G minor, "Devil's Trill" by Tartini, were played in a manner that would make most violinists envious.

The "Airs Russes," by Wieniawski, showed Mr. Kreisler's wonderful skill in playing harmonics, which can be surpassed by none.—Boston Advertiser, February 27.

Mr. Kreisler was in capital form again, and played simply wonderfully. The way he carried through the movement from Goldmark's concerto reminded one of his feat with the Beethoven concerto in

Symphony Hall. The playing was, indeed, on much the same general plan—letting the music sing itself at first, then helping it more and more as the movement wore on. The energy of feeling at the last return of the second theme was something to be remembered. Beethoven's cavatina, too, was exquisitely played, though one regretted its mutilated shape. Of the other things, the very beautiful Leclair movements and Tartini's familiar "Trillo del Diavolo" were the most interesting. Mr. Kreisler's playing of the last—with a mighty interpolated cadenza—was magical; his fire, his force of accent, his brilliant tone, technic and bravura carried everything before them. There was a large and very enthusiastic audience.—W. F. A., Boston Transcript, February 27.

The young violinist will give two more recitals next week. Really a most remarkable feat for any artist, for Kreisler will have played five violin recitals this season, besides the two appearances with the Boston Symphony Orchestra.

Mr. Tirindelli's Compositions.

A UNIQUE recital, and one of the most extraordinary interest, was given on Wednesday evening, February 20, in College Hall, Cincinnati, by pupils of Signorina Tecla Vigna. Miss Antoinette Werner, soprano, carried the burden of song during the evening, as Miss Martha Henry, contralto, was prevented by illness from attending. Miss Olga Hermann sang the solos of the "Ave Maria" Chorus.

Others participating in this vocal recital were Romeo Frick, baritone, and Miss Cora Mae Henry, of the Conservatory of Music; Mrs. Lillian Arkell Rixford, organist; Miss Beatrice Hanley, a wee little girl from Miss Schuster's School of Elocution, and the chorus of pupils trained by Miss Vigna.

The central point of interest lay in the fact that only compositions of Pier A. Tirindelli were given—several of them their first hearing—and that the composer played the accompaniments and conducted the more important works himself.

Mr. Tirindelli is well known throughout the musical world as a composer of high rank. The success of his recent violin Concerto, played at one of the Cincinnati Symphony concerts, and afterwards on other noteworthy occasions, establishes his right to this distinction. The Concerto is acknowledged to be one of the best modern compositions of the kind and reveals a prolific mind and thorough scholar.

But at this recital Signor Tirindelli came in touch with the finer sensibilities, the tender and pathetic and the emotional of human nature. What struck the listener most forcibly was his true sense and appreciation of the natural and the ready vehicle of expression he had found for his sentiments—subtle and refined as they were. If in the power of this expression one song was more meritorious or striking than the other, we might select particularly "A Girl Speaks," "To Love Again," "Remain, I Pray You," and "Little Girl, Don't Cry." But there were other numbers of a different character which appealed to the dramatic understanding, and in the working out of these Mr. Tirindelli has shown uncommon talent. The accompaniment to these is orchestral in form and character. They are "Mistic," "Prophecy," which he calls a Dramatic Fantasie, and "The Madonna of Valsolda," a dramatic scene. In the latter the effect is made strikingly original by the introduction of a little girl, who prays to the Virgin Mother. The "Ave Maria" Chorus closes with a monotone recitation of the prayer—quite

unique—and a reproduction of the customary recitation in convents and monasteries.

The program was as follows:

To Love, to Suffer.

An April Idyl.

My Flower.

Miss Antoinette Werner.

Violin solo, Histoire.

Miss Cora M. Henry.

A Girl Speaks.

To Love Again.

The Song of Barberine.

Miss Antoinette Werner.

Remain, I Pray You.

The Sad, Sweet Song of Love.

Romeo Frick.

Mistic.

Miss Antoinette Werner.

I Love You No More.

Little Girl, Don't Cry.

Miss Antoinette Werner.

Violin solo, Hungarian Fantasie.

Miss Cora M. Henry.

Prophecy (Dramatic Fantasie).

Singing.

Miss Antoinette Werner.

The Madonna of Valsolda. (Dramatic Scene).

Miss Antoinette Werner and Miss Beatrice Hanley.

Ave Maria, Chorus.

Solo by Miss Olga Hermann.

Miss Werner had undertaken considerable of a task and performed it exceedingly well. Her voice is a fine, broad mezzo soprano of wide range and endowed with dramatic expression. Her interpretation showed how thoroughly she had studied herself into the spirit of Mr. Tirindelli's compositions.

Mr. Frick was in splendid voice and his singing was permeated with earnestness and a devout spirit. It was interpretative intelligence of a high order.

Cora Mae Henry, violinist, played with rare temperament and a remarkably clean technic—with intonation absolutely true. She is a pupil of Mr. Tirindelli.

Miss Hermann's voice was well suited to the dramatic requirements of the concluding "Ave Maria" Chorus.

The latter had been well trained—the voices were nicely balanced and they sang with spirit.

H.

Heinrich Meyn in Washington, D. C.

M R. MEYN, the baritone, sang at an evening musical on Monday, February 25, given by Senator and Mrs. Hansbrough. The German Ambassador, Herr von Holleben, who was present, was particularly pleased and asked for several additional Schumann songs. Among the guests were: The Russian Ambassador and Countess Cassini, Count and Countess Quadri, Captain and Frau von Rebeur-Paschwitz, Captain and Madame Vignal, Mr. and Mrs. Chotard, Mr. and Mrs. Frost of New York Mr. and Mrs. Perrie Heathe, the First Assistant Secretary of State and Mrs. Hill, Mr. and Mrs. Spalding, Lieutenant-General and Mrs. Miles, Mrs. Heinrich Meyn, Commodore and Mrs. Rae, U. S. N.; Dr. A. C. H. Russell, U. S. N.; Representative and Mrs. Heatwale, Mr. and Mrs. Reginald de Koven, Senator and Mrs. Fairbanks, Representative and Mrs. Olmstead, Mr. and Miss von Leckendorff, the Minister from Nicaragua, Mr. and Mrs. Cridler, Third Assistant Secretary of State; Senator and Mrs. John P. Jones.

On Tuesday Mr. and Mrs. Meyn were guests at Mrs. Phoebe Hearst's reception, where Mr. Meyn also sang several songs. He will give a recital in Washington on March 21, and will also sing at several private musicales at the same time.

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The Clavier Controversy.

Editors The Musical Courier:

A Virgil student having studied in New York, Boston and Chicago, under Mr. Virgil's personal guidance, where I watched the progress of the different pupils, I feel that I can and must speak with every confidence upon the perfecting of this his very unique system, so in consequence am an interested reader of the Clavier controversy.

A careful reading of the argument in question leads me to think that nothing short of personal prejudice could cause such an outburst, and in justice to Mr. Virgil as well as all truth seekers I put down the following statement as positively and absolutely false:

"In the Virgil school quality of touch, artistic expression, beauty, culture, music, are considerations of inferior rank."

Mr. Virgil's constant theme is music, beauty of tone, quality of touch and artistic expression. After good conditions and perfect action have been acquired, the pupil is constantly reminded to use the Clavier only for the cause and the piano for the effect; if the pupil obeys instructions he will practice most of the exercises on the piano every day.

As to the Clavier teacher referred to having been criticised by Mr. Virgil, the same can be said as so often before, how some people having acquired good technic cannot impart the knowledge to others; perhaps Mr. Virgil dares to follow the teaching of Wendell Phillips:

"I will utter all I believe to-day, if it should contradict all I said yesterday."

I consider Mr. Virgil one of the foremost educators of the day, one who places beauty of tone and interpretation before technic, the latter being only the means to an end.

GERTRUDE H. MURDOUGH.

Editors The Musical Courier:

As one of the faculty of the Clavier Company's Piano School, I have been closely associated with Mr. Virgil from the foundation of the school. I have also studied the Clavier method thoroughly with him for nearly two years, and have had ample opportunity to observe his method of teaching it. These facts lead me to believe that I am competent to speak with authority concerning the use of the method in the Clavier Company's school. Having also studied many years with Dr. William Mason, Mrs. Agnes Morgan and Dudley Buck, I am foolish enough to believe that I know something about "quality of touch, artistic expression, beauty, culture and music." Therefore I wish to deny emphatically Dr. Hanchett's statement that these are "considerations of inferior rank" with Mr. Virgil. At the very first lesson the study of tone production is commenced; a little later the principles of expression are taken up, and thereafter to the end of the course the whole aim of Mr. Virgil is to develop in the highest degree the power of expressive playing, which power is dependent upon that absolute control of mind, muscles, nerves and fingers which the Clavier method aims to secure. The aim of the Clavier method as taught in the Clavier Company's school is not to develop a speed of "1,280 notes a minute," but to give the pupil the ability to play, no matter what the rate of speed, with a tone of pure and musical quality, and with most exquisite gradations of power and expression. Dr. Hanchett further says that "the Clavier pupils lack a sympathetic touch" and "that they fail to appreciate the true

character of the legato." This may be true of the pupils of some other teachers, but as I have never seen Dr. Hanchett at any of the recitals of the Clavier Company's school I am at a loss to know upon what evidence he bases this statement in regard to Mr. Virgil's pupils. Can Dr. Hanchett develop a truly sympathetic touch in a pupil who has no temperament? The Clavier method cannot, and does not claim to. But it does claim to bring the playing apparatus under such perfect control that when the student begins the study of interpretation he can devote his whole time to the study of musical effects and artistic rendering because, possessing technic, it is a "consideration of inferior rank" with him. Until quite recently the course in the Clavier Company's school ended with the acquisition of the mechanical factors of expressive playing. From this point I have taken my own pupils on into the study of artistic interpretation. With the beginning of this season interpretation classes have been formed or private lessons in interpretation can be taken of a number of teachers, and if Dr. Hanchett "watches out" he may in time be compelled to revise some of his statements regarding the use of the Clavier method in the Clavier Company's school.

PERLEE V. JERVIS.

DES MOINES, IA.

Editors The Musical Courier:

In your paper of December 19 appeared a letter on "The Clavier Method," by Dr. Henry G. Hanchett. The statement that, "These schools without exception, make the goal technic, execution, performance, gymnastics; in all of them quality of touch, artistic expression, beauty, culture, music are considerations of inferior rank," is calculated to give the impression that musical tone, training of the musical faculties and *music as an art* are altogether ignored.

My experience as a student of Mr. Virgil, privately and in class, was that, on the contrary, technic was employed only as a means to an end, the keynote of all lessons was *tone, MUSICAL TONE*; everything was explained in a scientific, concise and clear manner, leaving no doubt as to what was meant by the correct training of body and mind.

In my private lessons the piano alternated with the Clavier for the purpose of testing musical effects. The Clavier is not only good for memorizing; it also develops concentration and sound reading; it is impossible without the latter to play a piece on the Clavier from memory; that alone must strengthen the musical and intellectual faculties.

The exercises in Volume II. for Interpretation and Expression, where the pressure touch is introduced, are unsurpassed for acquiring beauty of tone when studied as directed.

Is it because the Clavier method teaches there are two sides to music, the mechanical and artistic, that it is accused of being a school for nothing but hand, finger and arm gymnastics?

FANNY A. CROWLEY.

STEUBENVILLE, Ohio.

Editors The Musical Courier:

Dr. Hanchett's articles in the recent numbers of THE MUSICAL COURIER criticising the Clavier method afford an opportunity for those acquainted with the work of Mr. Virgil, and who have pursued the prescribed course of study, to express their appreciation of the method as well their contempt for its assailant, which they will not be slow to avail themselves of. Why Dr. Hanchett should criticise the work of the school without giving it, as a student, a fair and impartial trial, and at the same time

claim to approve and teach the method, may be clear to his mind, but is hopelessly obscure to the reader who follows his assertions, contradictions and reiterations.

I have been a student of the Clavier method for a number of years and taught the method in New York city with much success, and have since opened a school in my native city, Steubenville, Ohio. I hope to spread the good work and have already met with the hearty approval of all, both pupils and teachers, who have struggled for years to either become or make players, and who are glad to know that at last they have found a road that is straight and definite. One pupil yesterday at her lesson said: "I now for the first time in my life see land ahead and I feel I am going to play." Another pupil, after one term's instruction, said: "I have learned more about what real artistic piano study is in this one term than I have in all my previous study." To this I give A. K. Virgil and his Clavier method all the credit. These young ladies have been students of the piano from earliest childhood.

I do not take pupils who cannot have the use of a Clavier for practice, so important do I consider the instrument in time saving and practical advantage to the piano student.

I was at the school studying when Dr. Hanchett came as a pupil with so little thought of the serious work to be done that he expected in a few short weeks, with but little application, to learn principles and acquire the technic that demand months of diligent study and painstaking work. His ignorance of the entire subject is no surprise to anyone that is familiar with his record while at the school and aware of his brief stay there. If further proof is needed it is forthcoming from the results of his attempts at teaching.

A talented pupil whom he taught four years came to the Clavier School and was found to possess no practical knowledge of the instrument, nor to have made any progress in the use of it. A letter received from a member of her family within the past week speaks in glowing terms of her advancement and delight to learn what the Clavier, properly taught, can do for her in attaining her "goal," an accomplished pianist.

This alone is proof enough that there is a right and also a wrong way of teaching the Clavier method, and that to know how to teach it properly is only a matter of justice to Mr. Virgil, as well as to many pupils who feel their great need of help.

I take great pleasure in making this protest against Dr. Hanchett's unfair assault on the Clavier Company Piano School, that has done and is doing so much for the advancement of piano music.

MARY P. McCACKEN.

Douglas Powell Arrives.

DOUGLAS POWELL arrived in New York last week on the White Star steamer Teutonic, and after spending several days here he left for Canada, where he joined Emma Albani and her concert company. Mr. Powell is one of the representative oratorio and ballad singers of England. His voice is a rich baritone. Mr. Powell's last engagement before sailing for America was at a performance of Brahms' "Requiem" at Bristol, arranged in remembrance of the late Queen Victoria.

Paul Geddes, a pupil of Perry Averill, has been engaged as basso soloist of the Washington Heights Baptist Church.

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Mme. Eleanor Cleaver.

LIKE many singers who have made a name for themselves in the musical world, Mme. Eleanor Cleaver began her career in a church choir. A fine physique, a beautiful voice and rare intelligence combined, it was natural for the friends of this singer to predict that she would achieve success.

Madame Cleaver is an American, born in the State of Michigan—in Jackson, to be exact—and it was in her native town where her voice and talents first attracted attention. While very young she became the leading singer in the Protestant Episcopal church at Jackson. She studied operetta, and as an experiment toured her own State with a company presenting the Gilbert and Sullivan operettas.

Leaving Michigan Madame Cleaver came to New York, and here she accepted a position in the choir of the Brick Church. Recognizing the need of further study Madame Cleaver went to Germany. She studied in Berlin one year with a competent master, and from the German capital she went to Paris. There she studied singing with Delle Sedie, and opera repertory with Emil Bertin, of the Opéra Comique. Although she has memorized the leading contralto roles, she continues to sing in concert recitals and oratorio, and in England as well as on the Continent she has made a reputation without resorting to any of the undignified straining of some of her contemporaries. Madame Cleaver is a singer who charms, and because of this winning quality she is frequently re-engaged by those managers and hostesses whose aim is to please their public and their guests. Possessing a voice of remarkable range, with the upper notes of the mezzo soprano, Madame Cleaver is equally successful in her interpretations of music in the different schools. Her Lieder singing is delightful, her operatic singing is impressive, and in England, especially, her oratorio work has been warmly commended.

Madame Hellman, the wife of the well-known Paris teacher, herself a fine musician, once engaged Madame Cleaver to sing the role of Waltraute in a performance of "Die Götterdämmerung" produced at the beautiful Hellman residence, and all musical Paris applauded the art of the American singer. A contemporary referred as follows to Madame Cleaver's singing on that occasion.

The chief success was secured by Madame Cleaver, whose beautiful voice created a sensation among the audience. The intelligence of her interpretation, the perfect management of her voice and excellent enunciation were all highly spoken of. Her success was accentuated by spontaneous applause.

Fannie Edgar Thomas, writing from Paris to THE MUSICAL COURIER about a musical given by Madame Ostheimer, of the Rue de Penthièvre, paid this tribute to Madame Cleaver:

Among the singers was a very beautiful young woman, tall, elegantly made, with round, fresh face, wavy hair, dark, expressive eyes, and who was dressed in the perfection of taste. She shows goodness, refinement, intelligence, and a certain agreeable pleasure in the affair which attracted all attention and charmed the French company.

She sang without affectation, presumption, awkwardness or any manner to indicate that she was not perfectly at ease and sure of what she was about to do.

Her voice is a mezzo soprano of lovely timbre, clear and sonorous as a bell, velvety, but at the same time clear and disengaged, perfectly equal from top to bottom, round, full and elastic. She seemed to have plenty of breadth; in fact, so easy did it all seem that, except what was given to her charming personality, attention went directly to her songs. The singing seemed part of herself.

She sang Schumann's "Widmung," Brahms' "Sapphic Ode," an aria from "Romeo and Juliet," "Chant d'Indou," by Bemberg; Lalo's "L'Esclave," and the Eurydice air from "Orfeo."

The group was well chosen and admirably rendered. The Gluck air was compared favorably to Delma's execution; by some declared superior, as nothing was in the throat and no words were eaten.

This singer was Mme. Eleanor Cleaver, of New York, well known in the musical world there, and the above little framing may indicate to her friends about what she is doing in Paris at present.

Madame Cleaver's programs show the widest possible catholicity of tastes. At a concert given in Manchester, England, on Saturday, February 9, 1901, Madame Cleaver sang a group of songs by Bach and another by Brahms. The Manchester *Guardian* in its criticism of the concert referred as follows to Madame Cleaver's singing:

Mme. Eleanor Cleaver, an American lady, who made on Saturday night what was practically her first public appearance in Manchester, has only lately completed her studies in Paris. She has a well trained voice, the most noticeable quality being the evenness with which it has been cultivated in the different registers. She thus avoids all distressing transitions from one quality to another. In Bach's "Nimm was dein ist" the effect was somewhat marred by the too rapid tempo and by a want of breadth in treatment. The well-known "Mein gläubiges Herz" was rendered much more successfully. On her second appearance Madame Cleaver sang with success a group of songs by Brahms, the most satisfactory being "Verzagen" and "Sapphische Ode." In these the singer caught the spirit back of the text and the music.

It is only necessary to reproduce some of Madame Cleaver's London criticisms to learn of her success in the British metropolis. Here are a few of this season's criticisms:

A concert was given at St. James' Hall on Tuesday night by Mme. Eleanor Cleaver, who is the possessor of an exceedingly fine contralto voice. She elected to be heard in an admirably chosen selection of songs, and she is especially to be commended for bring-

ing forward the beautiful "Murrer Nicht," from Bach's cantata, "Nimm was dein ist," of which she gave a fine performance. "Mein gläubiges Herz," which, of course, she sang in a transposed key, she took rather slower than is usual, thereby depriving it of some of its character; but she gave a most delicate and charming performance of Gluck's "Die Pilgrimage auf Mecca." She was also heard to considerable advantage in a group of songs by Brahms, which she gave in a most artistic manner, especially the "Sapphische Ode" and "Der Schmied."—Times, December 6, 1900.

A vocal recital was given yesterday evening by Mme. Eleanor Cleaver at St. James' Hall. The program was of a high-class character, including four songs by Brahms, in which it was once again proved that if the master could soar into heights so lofty that it was sometimes difficult to follow him, he could also at will bend his genius to the composition of lyrics as simple as they are charming. The examples introduced last night were the "Sapphische Ode," "Sonntag," "Verzagen" and "Der Schmied." The first set of vocal items were also interesting, from the point of musical value, being two airs, not too frequently heard, by Bach, and "Die Pilgrimage auf Mecca," by Gluck. In all that she undertook Mme. Eleanor

clever of songs by Bach and Brahms, the former, "Murrer Nicht-Lieber Christ," "Amarilli" and "Mein gläubiges Herz," calling for especial praise. Songs by Gluck, Hess, H. de Fontenailles and Bemberg followed, but perhaps the most pleasing feature was a number of songs in English, notably "The Rosary," "Where Blooms the Rose" and "I Cannot Help Loving Thee," with which the concert concluded, and in which the concert-giver's fine voice was heard to great advantage.—Whitehall Review, December 12, 1900.

Mme. Eleanor Cleaver, who gave a vocal recital on Tuesday, possesses a very agreeable voice, which she turned to excellent account in a number of well-chosen songs. Such noble compositions as Bach's "Nimm was dein ist" and "Mein gläubiges Herz" are heard so seldom in the concert room that it was delightful to find them included in Madame Cleaver's program, and more pleasing still to hear them sung with such charm and feeling. The employing of an organ accompaniment, excellently played by Stuart Archer, to these particular songs was also to be commended. Other songs in the program included a group by Brahms, in which Madame Cleaver was likewise heard to capital effect; the exquisite "Sapphische Ode" and "Der Schmied."—Times, December 12, 1900.



ELEANOR CLEAVER.

Photo by Reutlinger, Paris.

Cleaver proved herself a thorough artist and complete mistress of her resources. The possessor of an agreeable mezzo-soprano voice and evident artistic intuition, the recital giver gave absolute satisfaction to her audience, which was fairly numerous.—The Standard, December 5, 1900.

Mme. Eleanor Cleaver, an American contralto, who, like so many of her musical country-women, seeks to establish herself in England as a concert singer, gave a recital in St. James' Hall on Tuesday evening. Madame Cleaver's program on Tuesday included no fewer than sixteen songs, various in nationality, character and date. They were chosen from Bach, Gluck, Brahms, Vaccaj, Bemberg, Caccini, Lisa Lehmann and others, and, as far as they went, fairly tested the powers of the débutante. But the newcomer must take a wider range before her value in this country can be estimated, particularly must we know the nature and extent of her qualifications in oratorio. That the artist has begun well is certain. Her voice, of fair power and quality, lends itself easily to the feeling which plainly animates her. She has an excellent style, broad and, when necessary, reposeful. There are neither tricks nor affectations, and the audience appeared to recognize the presence of an artist.—The Daily Telegraph, December 6, 1900.

In the evening St. James' Hall was well filled when Mme. Eleanor Cleaver gave a recital, assisted by Leonard Borwick. The principal item of a fine program was the interpretation by the vo-

phische Ode" and that most captivating of forging songs, "Der Schmied," were perhaps her happiest efforts, while Leonard Borwick's piano solos were of course acceptable as usual.—Westminster Gazette, December 12, 1900.

A remarkably successful début was made on Tuesday evening by Mme. Eleanor Cleaver, an American contralto, who gave a concert at St. James' Hall. Madame Cleaver's voice is rich and sonorous in quality, particularly in the lower register, and she uses it like a thorough artist, her mezzo voice being exceptionally good. Her choice of songs was first rate, and she did complete justice to the two beautiful Bach airs which came first in her program, as well as to a charming little song from Gluck's "Pilgrimage auf Mecca," which used to be very popular in this country some fifty years ago under the title "The Flower that Smiles To-day." Her ability as a vocalist is a thing beyond question. She was assisted by Leonard Borwick, who gave a good performance of one of Chopin's polonaises and other pieces.—The Daily Graphic, December 6, 1900.

Madame Cleaver inherits her musical gifts and her voice from her mother, Mrs. Ellen M. Beebe, who was well known as a contralto singer. Before going abroad to study, Madame Cleaver studied with Lalinski in Detroit and Miss Laura D. Moore, of New York. Jennie Meyer was her teacher in Berlin.

MUSIC IN BROOKLYN.

FOR several weeks a fierce choir war has raged in Brooklyn and the injustice and hypocrisy of it all must have interested both angels and demons. It is because she considered the "game not worth the candle" that the writer retired from singing in a church choir at a time when most women begin their careers.

It was twelve years ago last November that she sang her last note in a choir loft of a church in a city not 500 miles from New York. Never having personally incurred the displeasure of the minister or that august and highly musical (?) body, the church music committee, the writer cannot perhaps sufficiently sympathize with the singer who is "dropped" or dismissed. Other and more fortunate circumstances necessitated a removal from one town to another. Calmly reviewing the situation in the new field, the decision not to sing in a choir again prevailed.

Now when young singers come to the writer for counsel she advises them to try to get positions either in a Protestant Episcopal church, a Roman Catholic church or a Hebrew synagogue, three essentially musical sects, with a religion stable and attuned to beautiful and aesthetic worship.

All attempts by such denominations as the Methodists, Baptists and Congregationalists to sing "grand" music in their church are all more or less of a farce. Ninety per cent. of these memberships don't want it, cannot understand it, and not understanding it or wanting it, they hate to pay for it.

If it takes three generations to make a gentleman, it will take at least six generations to make a race of music lovers. The Episcopalians, the Roman Catholics, the Lutherans and the Hebrews have for centuries listened to classic music. It is a part of their religion. In the Roman Catholic churches it is the rector that engages the singers, or it is his influence that secures their engagement. Every priest is a musician, and when the singing in a Catholic church is poor in quality it is due to a lack of funds. The parish may be poor, and thus cannot afford fine singers, but even when the voices are inferior the music is the same grand churchly music that makes the worship in the Romish church so attractive to Protestants of aesthetic taste.

For one thing, in the Roman Catholic church there is no meddling, ignorant, hypocritical music committee mounted on a pedestal, with power to nullify the wishes of nine-tenths of the congregation regarding the retention of singers in the choir. What do these meddling, ignorant, hypocritical music committees know about music, anyhow?

It is seldom that the members of the committee agree among themselves. One member will say to a certain singer that she will get the place. Another promises the same position to a different singer and the chances are both young singers will be disappointed, for the member with the "fat" purse has not been consulted and it is "he" who has the final say in the matter. The writer could tell tales about her own experience, but here prefers to relate the simple story told by a young Brooklyn church soprano. This particular singer's voice is of beautiful qual-

ity, but is low pitched, a kind of voice the writer prefers to hear in a church.

It so happened that the young singer gained the ill will of some members of the church, and accordingly when her contract was about to expire she received "notice." Friends informed her of several vacancies (to be) and among the first committee that consented to hear her sing was an elderly man with a long, grizzly beard, a disagreeable, squeaky voice, and as he himself admitted, slightly deaf in one ear.

"Ah!" declared the elderly Christian. "I believe I like your voice, but do you know I wish it were a trifle higher."

"Really," replied the young singer. "I'm so sorry, but I cannot stretch it for you."

The young singer did not get the place. Of course not. The elderly man with the long beard and the disagreeable voice was the richest man in the church, and, although densely ignorant of music and all art, he was chairman of the music committee.

The same young singer confessed to me that she had joined the Church, but since she became a professional choir singer she had lost all respect for her Church, and her backsliding, she complained, was the result of meeting so many music committees.

"I must be very unfortunate," said the young woman, "for, as a rule, I found the men on the music committees insincere, untruthful and procrastinating."

It was rumored in Brooklyn last week that the Rev. Dr. Henry P. Dewey, pastor of the Church of the Pilgrims, corner of Henry and Remsen streets, had about persuaded his church to have nothing but hymns sung at the church service after the present quartet choir is released. The Church of the Pilgrims, made famous through the long pastorate of the late Rev. Dr. Richard Salter Storrs, is wealthy. The membership and congregation is made up largely of the New England element. This church for years was noted for its high priced choir. Few churches in Manhattan paid higher salaries.

Thomas E. Stillman, a man of culture and refined musical tastes, paid out of his own pocket for years the salaries or a greater part of them. But Mr. Stillman, who, by the way, is a law partner of Ambassador Choate, has built a mansion in Manhattan, and his departure from Brooklyn may be the cause of the choir reorganization at the Church of the Pilgrims. The quartet to continue until May 1 includes Miss Margaret J. Cobb, soprano; Mrs. Martha Dorlon Lowe, contralto; Paul Du Fault, tenor, and Grant Odell, basso. Henry Eyre Browne is the organist. Mr. Browne and three of the singers, Miss Cobb, Mrs. Lowe and Mr. Odell are to be retired at the expiration of the choir year, May 1.

Should Dr. Dewey's wishes prevail, the new quartet will have very simple duties to perform. There is to be a quartet for next year, but those who know declare it is only matter of time when no high priced singers will be engaged by the Church of the Pilgrims. There may be a precentor to lead the singing, that is all. A cornetist formerly led the singing at the Tabernacle when Talmage preached there, and this strident vulgarity was quite in keeping with the remainder of the "show" at the "Church of the Holy Circus," as the irreverent blasphemously described Talmage's church.

Ninety per cent. of the choir rows in Brooklyn and elsewhere are the result of the meddling interference and lack of stability of the men appointed to serve on the music committee. There are exceptions, to be sure, but the music committee as an auxiliary to the church is frequently more of a hindrance than a help to the growth and advancement of Christianity among the people.

Miss Alice M. Judge and her pupils gave a musical last Tuesday evening, February 26, at the home of Miss Judge, 679 Vanderbilt avenue. The program which follows gives some ideas of the abilities of the young musicians:

| | |
|--------------------------|----------------------------------|
| Two Kinderstücke..... | Loeschorn |
| Souvenir de Mozart..... | Arranged |
| Waltz..... | Henry Alden Bunker, Jr. |
| Mazurka..... | Chopin |
| Velocity Study..... | Duvernoy |
| Titania..... | Wély |
| Valse..... | Karganoff |
| Poem Erotique..... | Grieg |
| Oisilon..... | Grieg |
| | Enid Linton. |
| Mélodie..... | Virgil |
| Bubbling Brook..... | Virgil |
| Lullaby..... | Virgil |
| | Julia Persons. |
| Valse lente..... | Virgil |
| Mazurka..... | Chopin |
| Mazurka..... | H. Alden Bunker. |
| Menuetto..... | Chopin |
| Menuetto..... | Bach |
| Silhouetten..... | Jensen |
| | Bertha O'Reilly, Alice M. Judge. |
| Prelude..... | Chopin |
| To a Wild Rose..... | MacDowell |
| The Snuff-box Waltz..... | Old MSS. |
| | Susan B. Persons. |
| Menuetto..... | Schubert |
| Spring Song..... | Mendelssohn |
| | Alice M. Judge. |
| Auld Lang Syne..... | |

The writer was unable to attend the musical, but one musician present commented upon the very thoughtful and musicianly treatment that the children gave their different compositions. Everything was played from memory, and as Miss Judge herself declared, that is the only way to make the music a part of oneself. Pauline Persons played Chopin's "Mazurka" in too slow a tempo, one musician declared, but the young performer atoned for this by playing the last part beautifully.



The Dannreuther Quartet, of New York, gave a concert at Association Hall last Wednesday evening under the auspices of the Brooklyn Institute. As THE MUSICAL COURIER has already stated, the Dannreuthers preserve a good ensemble, and that is the quality which counts in chamber music. The quartets played in Brooklyn were the Mozart in G major, the Schumann in A major and the new quartet by Napravnik, in C major, which the quartet played at its last concert in Manhattan. Emil Schenck, the cellist of the quartet, added two solos, and Miss Alice Merritt, a young Brooklyn church soprano, assisted in the program for the evening.

Miss Merritt's voice, a sweet, pure soprano, was very agreeable to listen to, and in her English songs succeeded in making an excellent impression. She attempted Liszt's "Lorelei," Brahms' "Feld einsamkeit" and Schubert's "Gretchen am Spinnrade."

It will take years before Miss Merritt can hope to sing these songs. By her present sweet but colorless style, how could she be expected to utter the tragic note of the broken hearted Gretchen. Liszt's "Lorelei," too, requires a very different kind of interpretation from what Miss Merritt gave it. Miss Merritt's English songs were "I Know a Bank," by Henry Park; Nevin's "Song of Love," "A Song of Sunshine," by Arthur Gorring Thomas, and



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SOPRANO.

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Bacheller,
Willis E.
TENOR.

By special arrangement with M. L. PINKHAM.



Baldwin,
Adele L.
ALTO.

BASS.



Hosea,
Robert.†
BASS.

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as an extra song, "O, That We Two Were Maying," by Nevin.

The man who played Miss Merritt's accompaniments belongs to that class of musicians who have earned a very long term in purgatory. It was as if some magic had transformed the piano when it was touched later by Otto Schill, the viola player of the Dannreuther Quartet. Mr. Schill played most musical accompaniments for Schenck's cello solos. Schenck is, as he always was, a musician with a good technic, but his tone is not luscious.

The Mozart and Schumann quartets delighted the musicians in the house. Both are models of their kind, and certainly the Napravnik composition was unworthy of performance at the same concert. But the Dannreuthers are progressive musicians, and so are justified in playing novelties.

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William G. Hammond, the organist of the Washington Avenue Baptist Church, and Walter McIlroy, tenor soloist of the Garden City Cathedral, gave a piano and song recital Tuesday evening (February 26) at Memorial Hall.

◎ ▲ ◎

Heath Gregory, the baritone singer, and Miss Carrie Bridewell, the contralto from the Metropolitan Opera House, sang at the Women's Musicales given last Thursday afternoon at the Brooklyn Union League Club. Mr. Gregory sang songs by Burnham, Chadwick, Brownell, Lehmann and Hawley. Miss Bridewell's songs were by Mattei, Rogers, Schumann and Brahms. Instrumental numbers were contributed by the Misses Kieckhoeffer.

◎ ▲ ◎

To-night (Wednesday) Liza Lehmann's latest song cycle, "The Daisy Chain," will be presented at the Brooklyn Institute concert in Association Hall. The soprano soloist is Mrs. Dorothy Harvey. On March 27 the Brooklyn Oratorio Club will present Bach's "St. Matthew's Passion" at the Academy of Music, under the management of the Brooklyn Institute. Mme. Marie Zimmermann has been engaged as the soprano soloist.

Some time in April the same singers will cross the bridge and repeat the performance at a hall in Manhattan.

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Josef Hofmann will give his Brooklyn recital at the Academy of Music to-morrow (Thursday) afternoon.

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For reports of the concert by the Leipsic Philharmonic Orchestra in Brooklyn and the Brooklyn Arion "Meistersinger" afternoon, see other pages of this issue of THE MUSICAL COURIER.

Historical Concerts.

THE sixth in the series of historical concerts by Eugene Bernstein, pianist, and Modest Altschuler, cellist, was given Sunday afternoon, February 24, at the Tuxedo. The Saint-Saëns Sonata in C minor, for piano and 'cello, and the Grieg Sonata in A minor were the works played. Richard Byron Overstreet, basso, sang three of Schumann's songs, "Ich grolle nicht," "Die Lotosblume" and "The Two Grenadiers." The seventh concert will be given Sunday afternoon, March 10.

Minnie Humphreys in Williamsbridge.

This excellent singer took part in a concert given at Bronxwood Park Club house last week, making a hit with the Jouberti "Spanish Serenade" and having to sing an encore, Nevin's "Rosary." The ladies quartet, of which she is first soprano, the Chaminade Quartet, also appeared twice, pleasing all.

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Elsa Marshall

Sings with the Cincinnati Symphony Orchestra.

MISS ELSA MARSHALL, a soprano for whom great things are predicted, sang at the recent concerts with the Cincinnati Symphony Orchestra. The following extracts from reports in the Cincinnati papers will prove that the young singer's accomplishments have not been exaggerated:

Great interest was attached to the formal début of Miss Elsa Marshall. With such a dearth of first-class sopranos as exists for the moment in Cincinnati, Miss Marshall should have a very successful career. Her voice is a lyric soprano of particularly sweet quality in the extreme upper and upper middle notes. Her work is characterized by refinement and intelligence, while her dignified yet modest bearing.

Miss Marshall is the daughter of E. P. Marshall, of Clifton, Ohio. The subjoined extract is from the Cincinnati Post of February 15, 1901:

She was one of the soloists at the last annual meeting of the M. T. N. A. in Des Moines, Ia., where her singing attracted attention. Miss Marshall has a voice which might properly be designated as lyro-dramatic. It is said to possess a lovely musical quality. She is a woman of fascinating presence and of a striking type of beauty. Miss Marshall was for some years a pupil of B. W. Foley, of this city, and afterward was trained for three years by Oscar Saenger, of New York city.

The Cincinnati Commercial Tribune, of Sunday, February 17, published the following sketch of Miss Marshall:

Among the younger artists in the local musical world, Miss Elsa Marshall, daughter of Mr. and Mrs. E. P. Marshall, has won for herself a definite place, and her appearance as a soloist at the Symphony concerts of February 22 and 23 is notable, as it is practically her début before a Cincinnati audience.

With the exception of three years' study in New York with Oscar Saenger, her musical education was received in Cincinnati under the direction of B. W. Foley, and her first important public appearance was before the Music Teachers' National Association, at Des Moines, Ia., last season.

Initial performance, with orchestral accompaniment, is a severe test for the young singer, but Miss Marshall acquitted herself so well that she won high praise from audience and critics alike. It is, therefore, with much interest that her forthcoming performance is anticipated.

Northrop-Johnstone Concert.

THIS occurred last Tuesday afternoon, at the Waldorf, and was a most enjoyable and artistic event in all ways. Mrs. Northrop sang French, German and English songs, Kate Stella Burr's "A Song" with much brilliancy and Harthan's "Gute Nacht" was charming in its simplicity. A new MS. song, "Sevilla," by a Miss E. M. Grant, has character and Spanish color, and naturally raised the query "Who is she?"

Mrs. Northrop herself was a dream in white, and has probably never sung better than on this occasion. She was the recipient of armfuls of flowers from her many friends.

Miss Johnstone is a sterling violinist, and played with lots of dash and feeling, while baritone Percy T. Hemus is sure soon to be recognized as a leader among the singers of the metropolis if he continues singing as on this occasion. He put much temperament into all he did; especially effective was his singing of Tosti's "My Dreams," a fine climax indeed.

Miss Burr played for the singers, with sympathy, and Mr. Liebling for the violinist.

Maxson's "Stabat Mater."

THE annual performance of Rossini's "Stabat Mater" took place at the Central Congregational Church of Philadelphia recently, under the direction of Organist Frederick Maxson, and it was a great success, many being unable to gain admittance. On Easter evening the same choir, with prominent soloists, will sing Gounod's "The Redemption."

Mr. Maxson gave the thirteenth of the recitals by the American Organ Players' Club at his church last week, playing works by Parker, Widor, Dubois, Jadassohn, Wagner, Gounod and Hollins.

His pupil, Frank N. Oglesby, formerly organist of St. Paul's P. E. Church, Chester, Pa., has been chosen organist at the prominent First M. E. Church, Germantown, of which Dr. W. W. Gilchrist is director.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, March 4, 1901.

THE prospect for a busy spring at the studio of Mrs. May Sleeper Ruggles is assured. Mrs. Ruggles herself has been in demand for recitals, both in town and the suburbs. On February 26, the contralto gave a recital at Gardner. February 22 she sang in Newton, and she was engaged for a vespers service at Aburndale recently. At the meeting of the Friday Morning Club she sang six songs by Robert Schumann. Particular mention must be made of Mrs. Ruggles' recital at Lasell Seminary. For this interesting occasion her program included songs by Cheney, Gounod, Boex, Ambroise, Rotoli, Mascagni and Bartlett, all sacred numbers by the way. During Lent Mrs. Ruggles will receive at her studio on Thursday. Her pupils in Worcester will give musicales before the season ends. Both in town and out of Boston, Mrs. Ruggles includes among her numerous pupils some exceptionally good voices.

Sunday evening Everett E. Truette presented Dubois' sacred cantata, "The Seven Last Words of Christ," at the Eliot Church, Newton. There was a chorus of thirty voices and the soloists were: Mrs. Francis Dunton Wood, soprano; Miss Adah Campbell Hussey, contralto; A. K. Lane, tenor; F. W. Cutter, basso. The organ part of this beautiful work is a symphony in itself, and as played by Mr. Truette its beauties were impressed upon the large congregation.

The three afternoon recitals at the Westminster in aid of the building fund of the South End Day Nursery Auxiliary have attracted large audiences of music lovers. Last Tuesday afternoon, February 26, the second recital, Miss Edith E. Torrey contributed two groups of songs. Her selection were an Aria from "La Gioconda," "I've Been Roaming" (old English), "Die Bekehrte," by Stange; "Dear Love," Chadwick; "Reste," Chamade, and "The Lark," by Parker. The remainder of the program for the afternoon consisted of a lecture on Rudyard Kipling, by Mrs. Walter Stokes Iron, and piano solos by Miss Mary Agnes Patterson. The last recital announced for March 5 is to be all music, and the artists who will appear are Miss Rose Stewart, soprano; Miss Lucie Tucker, contralto; T. Adamowski, violinist, and Miss Maude Parasis, pianist.

The committee for these recitals include the following prominent women: Mrs. Stanley P. Clemens, chairman; Miss Olive Morrison, Miss Mabel Chipman, Miss Clara Frost, Miss Lila Walker, Miss Ethel Sands, Miss Gertrude Badger, Miss Hattie Page, Miss Ethel Lovejoy, Miss Julia Dwight, Miss Maud Hunt, Miss Mabel Holden and Mrs. Edwin Mower.

Hattie Scholder, the child pianist, pupil and protégée of Samuel Eppinger, of New York, will give a recital Thursday afternoon, March 7, at Steinert Hall, at which she will be assisted by Mme. Pierron Hartmann, mezzo soprano.

Students from the advanced classes of the New England Conservatory appeared at the recital last Wednesday evening. The names of the performers are: Miss Elizabeth Beal, Holbrook, Mass.; Miss Estelle Hibbard, Grand Rapids, Mich.; Miss Bessie Chapman, London, England; Miss Florence Avery, Newburgh, N. Y.; Clarence Jackson,

Manchester, N. H.; James P. Moorhead, Fairfield, Ia., and Frank S. Watson, Woonsocket, R. I.

Mrs. Tryphon Batcheller, pupil of Miss Marie L. Everett, gave a very successful concert in Association Hall, Worcester, recently. Mrs. Batcheller accomplished the difficult task of winning the highest praises from the leading critics of her own critical city. Mrs. Batcheller's voice is a pure soprano, every tone of which seems perfectly posed, with much breadth and warmth of expression. Her coloratura and trill seem absolutely without a fault, her method and her singing reflecting great credit on her Boston teacher. Madame Sembrich has recently become interested in Mrs. Batcheller, and says that she has all the requisites for becoming a great artist. Mrs. Batcheller studied two years in Boston with Miss Everett, and then took eight months with Madame Marchesi in Paris. While there she was placed at once in the concert class, and made several appearances in Paris during the season, with marked success, notably at the Massenet fête, and at her own début in Salle Erard.

The Worcester press notices are highly encouraging and complimentary. The following is the program that was given by Mrs. Batcheller:

| | |
|---|----------------|
| Chant Provencal..... | Massenet |
| Regrets de Manon..... | Massenet |
| Deh, vieni non tardar..... | Mozart |
| Tu me dirais..... | Chamade |
| Dors, mon enfant..... | Wagner |
| Aria from Don Pasquale..... | Donizetti |
| Aria from Idomeneo..... | Mozart |
| Das Veilchen..... | Mozart |
| Aufträge | Schumann |
| Chant Hindou (with obligato for violoncello)..... | Bemberg |
| O, Divine Redeemer..... | Gounod |
| Canzonetta from Margitta..... | Meyer-Helmlund |

A Mariner-Gallup Success.

THURSDAY evening, February 21, Frederic Mariner accompanied his musical protégé, Miner Walden Gallup, to Hoboken, N. J., where he played at a song recital given by Theodore Ernest Burger, baritone, at his studio, 1140 Bloomfield street.

A large and fashionable audience assembled at rather a late hour to listen to a well arranged program, of which Master Gallup contributed three numbers. For his first he chose the Chopin Prelude in G minor, a Chopin waltz and the Concert Sonata in A, by Scarlatti. His second number included "Hark, Hark the Lark," Schubert-Hoffman, and the Mendelssohn "Hunting Song."

The Rondo Capriccioso, by Mendelssohn, concluded his part of the program.

Master Miner appeared to be in his best playing mood, and certainly gave great pleasure and satisfaction to an audience of true music lovers who listened for the first time, strangely enough, to pianistic results accomplished wholly from the correct application of the Virgil method.

Accuracy and repose seemed to be his by inheritance rather than from any schooling he might have had, and yet it is generally conceded that "genius is but the ability to work."

Mr. Burger, who gave the recital, sang songs covering a wide range, including sacred, descriptive and operatic selections.

He has a naturally beautiful voice of considerable power, and sang in a manner thoroughly appreciated by his many friends present.

Greater results yet may be expected from such a fine physique, combined with the requisite amount of work and experience.

Gerard Thiers.

Albert Gérard-Thiers has been engaged as soloist by the ladies of the Eclectic Club for Wednesday afternoon, March 6, at Delmonico's.

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Harold Bauer's Farewell Recital.

HAROLD BAUER gave his farewell recital at Mendelssohn Hall Tuesday afternoon, February 26. This was the program:

| | |
|-----------------------------------|-------------|
| Sonata Appassionata, op. 111..... | Beethoven |
| Au bord d'une Source..... | Liszt |
| Sonate in A..... | Scarlatti |
| Romance in F minor..... | Tchaikovsky |
| Impromptu in G flat..... | Chopin |
| Scherzo in B flat minor..... | Chopin |
| Carnival, op. 9..... | Schumann |

Besides the above list of compositions, Bauer played two extra numbers as encores, Liszt's "Waldersaufen," and Chopin's A flat Polonaise. The afternoon will long be remembered by many in the large audience. Bauer was at his best, playing like the inspirational and forceful musician that he is.

His reading of the Beethoven Sonata was noble, and transported many of his listeners where they beheld the giant intellect of the Bonn master with all its stupendous wealth of thought and power. It was not the kind of playing that alternately thrills and enraves, but playing that awakens the reason and strengthens it.

The Scarlatti Sonata was played significantly, and the Liszt, Tchaikovsky and Chopin compositions in turn received the noblest treatment from the scholarly performer. If such a term may be applied, Bauer will be remembered as a great "literary pianist," because he is pre-eminently a musician with a soul, a sane, beautiful and convincing performer, and one who comprehends the inner thought of the composer. His playing of the Schumann "Carnival" was positively sublime, and wherever musicians have heard him play this wonderful piano work, his fame as a great Schumann player will rest secure. With each step of the "Carnival" he carried his audience with him, and at the close of the performance the pianist was honored with an ovation. After repeated recalls he played the Chopin Polonaise, and played it from beginning to end with consummate power. Liszt's "Waldersaufen" was played after the second group.

Bauer sailed for Europe yesterday (Tuesday). The pianist may return here next season, and should he do so he will more than duplicate his success of this his first American visit. He is an artist whom musicians and musical people will always be eager to hear.

Brooklyn Oratorio Club to Sing in Manhattan.

St. Matthew "Passion" to Be Presented.

THE Brooklyn Oratorio Club, reinforced by a selected chorus of men and boys, are to be heard for the first time in this city in a performance of Bach's "St. Matthew Passion" in Carnegie Hall on Tuesday evening, April 2, under the direction of Walter Henry Hall. This is the first time this work has been presented in this city in nine years.

Reddall's Song Recital.

FREDERICK REDDALL, the baritone, gave a recital at the Pouch Mansion, Brooklyn, last Saturday morning, at which he was assisted by a number of his advanced pupils and other artists. Reddall's numbers were "Love Is a Bubble," Allitsen; "Were My Song With Wings Provided," Hahn; "Ode to Bacchus," Chamade, and Calcott's ballad, "The Last Man." The artists assisting Mr. Reddall were: Miss Mary Downey, soprano; Mrs. Chauncey G. Cozine, soprano; James E. Dewey, tenor; Miss Georgina Walsh, violinist, and Miss Caroline B. Taylor, pianist.

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French Diction—French Language in Paris.

Mlle. Nilande.

IT was a lucky thing for singers when the Yersin sisters classified the French sounds, so that words could be pronounced correctly at sight instead of being corrected, corrected, corrected for ever!

In one case there is absolute certainty; there is independence, there are satisfaction and success. In the other there is everlasting correction! And that is all.

Who has not attended a vocal lesson when three-quarters of the blessed half hour was spent in saying no, no; not that way, this way; not this way, but that way; not up, but down; not down, but up; not in, but out, and not out, but in? Yet coming down stairs from that 40-franc singing lesson (30 francs of which have been spent in "correction") the pupils make every one of the mistakes corrected above.

Nay, after three years of just that sort of work and that sort of expense, and that sort of loss to the singing training, that same pupil goes forth to sing before a French audience, and the poor people crush their tortured ears, and would run from the house if politeness or the rest of the program did not retain them.

And yet Americans at home, who do not understand the reason, wonder why the tenor or the soprano, with such beautiful voice, good looks and long, expensive training cannot get an engagement. The reason is plain to see. They have been "corrected," but not taught French.

This is the cause of so much American failure abroad in the vocal field.

Imagine a boy or girl being set to work to perform examples in arithmetic without ever having learned the tables! What would we think of a teacher who set him such a task, and then sought by correcting the mistakes to make the boy an expert accountant? Yet probably this is just what was done before some clever persons classified the 2×1 are 2, 2×2 are 4, which the boy is made to learn before he is ever set an example to work.

This illustrates exactly the relation of the sounds to the study of French diction, the tables being the sounds, the examples the songs and operas composed of these sounds in words.

Every French word contains from, say, three to ten or twenty of these sounds. Think, then, how many in a phrase or verse!

Now, unfortunately, the French sounds do not resemble ours any more than the tones of an untuned piano are like those of one in tune. Imagine playing a piece of music upon a horribly out of tune piano before a skilled musician. How he would wince! How little chance of his employing the man with the bad piano to play before him!

So little chance is there of a singer with faulty French to be engaged by a French director, or if perchance "engaged," how little chance of being retained.

Now, tuning people's French before they attempt to sing or speak is the task which the gifted Mlle. Nilande has chosen as the first work to be done. As apparatus all she needs is the Yersin system of sound classification (or table, or chart). In the correct manipulation of this apparatus she has been thoroughly prepared by the Yersins. They have given her a diploma stating that she is thus qualified, and she comes here to Paris to establish herself for its teaching.

Mlle. Nilande has commenced her work by conferences explaining the necessity and manner of the system, giving illustrations of both in a most attractive and convincing

fashion. Another of these conferences takes place this week.

She has already several pupils and is having much pleasure and satisfaction in their progress. Her studio is in the centre of the American colony, 37 rue Chaillot, near Avenue Marceau, with every facility of communication at the door.

The study of the système phono-rhythmic only requires a few weeks, or less, according to aptitude of the pupil. While this is a specialty with the teacher, she conducts pupils through all the mazes of the language with signal success. Her career here will be watched with interest.

"Guide to Practical Musicianship."

A New Work by A. J. Goodrich.

AMONG the few musicians of liberal education it is admitted that much energy in teaching music is misdirected, and that there are still too many teachers ignorant of or indifferent to the scientific modes at the foundation of every art. A. J. Goodrich, now a resident of New York, belongs to this class of thoughtful and courageous men learned in music. Slowly, but surely, Mr. Goodrich is making his influence felt and his able books are gradually finding their place in the libraries of musicians, teachers and students. All can learn something from it. THE MUSICAL COURIER has published reviews of Goodrich's "Analytical Harmony" and other books, and to this list of valuable publications must be added a very practical and handy volume, the "Guide to Practical Musicianship."

On his title page the author explains that the work is for students of the piano, organ or violin, and he gives as a sub-title "Intended to Supersede Rote Memorizing." In his preface the author further explains his theory when he writes:

"It is very difficult, and frequently impossible, to remember music that has not been mentally assimilated. Memory must be aided by some form of impression, or sensorial effect, or by the application of an inherent principle which will tend to reveal the design and structure of the music to be learned."

"Nearly everyone must be aware of the fact that it is much easier to remember the face than the name of a newly formed acquaintance. If we are in the habit of observing facial outline and expression we will unconsciously note some peculiarity, which is plainly recognizable under ordinary circumstances. The result of our observation will be a sensorial impression more or less indelible. Thus the face would be remembered long after the name had been forgotten, even though we repeated the latter and made an effort to 'commit it to memory.' Unless the name were very unique, or already familiar to us, there would be nothing in it to aid the memory in its reminiscent endeavors."

"These psychologic principles are directly applicable to music."

We regret that we have not space to publish the entire preface of this powerful little book, little only in size, and as it is bound in paper, the cost is within the reach of every student and teacher. Without going far into the nineteen lessons a careful perusal of the preface would convince the earnest student of the author's theory, a theory that is clearly logical and eminently practical. Dull, indeed, must be the mind that cannot comprehend it. Mr. Goodrich, himself, puts it into two brief lines when he writes:

"In music the principal secret to rapid mastery of a given passage consists in comprehending the design."

Each one of the nineteen lessons is illustrated by bars of music, and the various movements, use of instruments and examples from the great composers are described in a fascinating manner. Although profoundly learned, the work is not labored or pedantic. Unconsciously the reader imbibes the author's ideas. One can almost fancy he stands before a class explaining the strong points of the lesson. There is a peculiar charm to the book, and a genuine spirit of beneficence pervades its chapters. The author impresses upon the reader at once that his aim is to benefit the race of music students, a race that is increasing to an alarming extent in this country. The moral to be summed up from "Guide to Practical Musicianship" is to depart from the antiquated rule of teaching by rote. Such teaching develops more musical parrots than it does musicians.

In addition to his writing and teaching, Mr. Goodrich is frequently heard on the lecture platform, and among students his direct and interesting "talks" never fail to arouse enthusiasm. His method of teaching "harmony" is causing a stir, and well it may, for through its principles the dullest student begins to grasp the study, whereas, by the older method only the exceptional minds advance in this intricate branch of musical education. Goodrich has simplified and illuminated harmony teaching, and he will doubtless live to see the world accept his method.

The Educational Standpoint.

ALTHOUGH Kindergarten Music Building, by Nina K. Darlington, is a natural growth, independent of any educational system, yet it has been called "the Froebel thought applied to music," and is approved by advanced educators for its sound psychologic basis.

Bacon says, "A wise question is half of knowledge." By this system of "questioning knowledge into a child, and then questioning it out again," the children, through their building games, are enabled to give evidence of what they have learned. The power of this teaching is thereby emphatically illustrated, also the fact that the child's reason and understanding are developed, and that the subjects imparted are not retained merely through memory, but have become part of his consciousness.

The tendency of the method is to develop the child in every direction, for his thought is not poured into a set mold, but through suggestion he learns to form for himself his own intelligent thought of the subjects presented.

Material symbols, appealing to ear and eye, attract the child thought, and the spiritual significance of these symbols is so discovered that otherwise abstract and stupid matters appear to the little one, not only as tangible facts, but as suggestions of that divine harmony so near to every child. Consequently the unfolding of the intellectual and spiritual sense of harmony is aided, to be afterward expressed not only through voice and fingers, but throughout life.

In this symbolism, however, or in amusing play, nothing is taught which must be subsequently unlearned or forgotten. No imaginative names are associated with plain musical terms, but all knowledge gained is ready for immediate and practical use.

Goetz-Pascal Recital.

Miss Margaret Goetz and Julian Pascal gave a concert at the National Arts Club, Thirty-fourth street, last Wednesday evening, which was largely attended. Among Miss Goetz's songs was a MS. song of Mr. Pascal's, entitled "Laugh and the World Laughs with You," which scored a success for singer and composer. Both these artists are having their first season in New York, and have deservedly won their way in receiving engagements in concerts and recitals here and vicinity.

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From Paris.

Zeldenrust.

FEBRUARY 4, 1901.

THIS pianist was heard again in Paris this season under the direction of Robert Strakosch. He seemed to be in the very best form. He remarked, however, that he felt more entrain on his last hearing here in April. This probably he himself was the only one to remark. It is only to be hoped that the excellent success he has had may be repeated at his next hearing, which will be in April next.

M. Zeldenrust is eminently successful with Bach, whom he plays in a manner more romantic or "luminous" than is the habit usually of Bach apostles. Yet by this it must not be inferred that he loses any of the dignity or majesty of the great master. The effect with the house, including the leading musicians present, is always immense. At all events, as he expresses it: "That is the way I feel it. I have studied it much and deeply, but I cannot conceive Bach as some others do; and play it other than as I feel it I cannot."

He played the G minor Fantasy and Fugue; also the "Appassionata" and the Fourteenth Liszt Rhapsody, the one in F minor, but which, written with orchestra, is one tone lower, or E sharp. Both were written by Liszt himself, and are among the best and most effective of his compositions. Joseffy's playing of the latter with the Thomas Orchestra is something to be remembered.

So fine effect did Mr. Zeldenrust make with the piano arrangement that he was obliged to play an encore, which was the "Death of Isolde." By request he played the Schubert Theme and Variations, which was followed by the grand Chopin Fantasy in F minor. In this he surprised all by leaving completely the conventional "salon" style and playing the composition most dramatically.

It must be said that if Mr. Zeldenrust plays Bach well, he is also getting on in Chopin in a most remarkable and satisfactory manner. A slow Chopin study was liked much, and as compared with the previous composition served to illustrate the working of thought and study by the player in regard to this composer.

As encore to the "Appassionata" Mr. Zeldenrust played the "Fire Incantation," with its harp-like arpeggios, delicate and mystical and its wonderful bass melody. This transcription is by Brassin, and is of extreme difficulty. Its playing called for a repetition.

In opposition to this was the furious, almost hysterical, Polacca of Weber played with such brio, boldness and entrain that the performance was repeatedly interrupted by "Bravos!" from the house. The finale was played in octaves. In playing this M. Zeldenrust showed the complete mastery of self and of his over-sensitive, excitable nerves, which has been so necessary a part of his artistic education. The unusual tenor of his life has given to M. Zeldenrust a certain dramaticism in execution which, while in some instances it may not be in accord with strict convention, is always and ever dramatic. He sees everything that way. He cannot see tamely or serenely, except by reverse action of natural instincts, possible only in certain moods. He is in no sense a "made pianist," which is his chief charm. If critics will only let him alone and not torment his soul and falsify his conscience with tradition can he will do much for music.

After all, how very stupid it is for a man from the Bowery or Inkermann in this year of Our Lord, 1901, to attempt to decide for the world just exactly what Beethoven and Adam and Eve actually thought during their thinking. It is absurd.

Baldelli.

Music lovers are many in Europe who would willingly forego any three weeks' concerts of the season to be sure of hearing one by Baldelli. His very name has come to

have magic in it. He is one artist who never lets the audience go away with a sense of the banal, uninteresting or stereotyped. The very quality of his voice prevents it. His programs make it impossible, but especially his most remarkable art of interpretation it is which creates the marvel of complete fascination he works over his public.

The Bodinière has this season chosen Baldelli as the star of one of its most interesting series; namely, illustrated lectures upon the forgotten chefs d'œuvre of music's history.

The season opened last week and by the Italian series. George Vanor, one of the most gifted and interesting of the Parisian lecturers, is the conférencier whose task it is to illuminate the subject intellectually in relation to the composer of the selection, and the public and musical thought of the epoch in which it was made.

On Wednesday the program contained an arietta by Scarlatti; an aria from "Secret Marriage" (Geronimo), by Cimarosa; two intensely sentimental ariettas by Caldara, a composer brought to light, it seems, by the charming accompanist M. Casella, who, it must be said, plays a large part in the Baldelli successes.

Rossini, by the eminent critic of the time, Stella, sur-named "The Napoleon of Song," was represented on the program by an aria from the opera of "Cenerentola," which, interpreted in the extremely able manner it was by Baldelli, created enormous enthusiasm.

Speaking of one of the noted singers of his day, M. Vanor told that he was the only singer ever seen to make Napoleon weep! Unfortunately, at the moment the name of the artist is not at the pen point, but will not be forgotten.

An aria from "Fracolla," by Pergolesi, closed the first section of this interesting series.

At the first reference to Baldelli's name by the lecturer there was a vibrant stir in the audience. On his appearance there was a long ovation, which must have been most flattering to the sweet hearted, modest Italian. His characterizations were frequently punctuated by applause, so strong twice as to quite interrupt the work, a result hardly to be commended, however natural. At the close he was called three times before the curtain; he had hosts of admirers in his loge after the close, and the public went away speaking already of the following concert one week later.

Here let it be repeated once more, again, and forever be repeated: If only Americans would come to see song interpretation in this way! If only they could be gotten to realize that the simplest song says something, and that that something must be communicated to the hearers by other means than mere meaningless sounds in the throat. It is an art to communicate impression in song, an art of which Americans, with all their wealth of tone and looks and native intelligence, are totally ignorant. It is a beautiful, a most powerful, a most necessary art. Baldelli has got it.

Embryo Organist with M. Guilmant.

It is generally known that this French master has recently changed his field of organ instruction from Paris to his own lovely home in Meudon, a few minutes' ride from the capital.

This means, of course, only his private instruction, as in his capacity as state organist in the Paris Conservatoire he is obliged to come to the city to his work in that institution three times per week.

If M. Guilmant has not been to the States these past seasons it is not that he has been idle or standing still. The organist of La Trinité is not of a nature to stand still.

The Meudon homestead has been converted into an ideal artist's residence. Nature had already done all that was necessary as to location and landscape. Love of nature had led to a care of the grounds which made it a little paradise of peace to privileged friends. Travel abroad,

based upon the large and receptive spirit, which is one of M. Guilmant's glories, led little by little to a thorough renovation and ordering of the modest French house upon modern and progressive lines.

And now by a longer step, the growing attachment to the place, and dislike for the commotion and disturbance of city headquarters for study, have led to the completion of the Meudon quarters by an art temple, consecrated to music in general and to the organ, "king of instruments," in particular.

An entire music wing has been added to the house, extending into the garden, of Gothic suggestion as to window and door, and one end of which holds one of the latest and most musical of Cavaillé-Coll organs.

This room is most fascinating in decoration and coloring, with stained glass windows, delicate coloring of maize color and pale blue, rich carpeting, rich, but tasteful furniture, two grand pianos, and charming works of art scattered about, chiefly offerings from loving hearts, for, with all the appreciation which is his in an art sense, few people of eminence in this world are so dearly loved as M. Guilmant and his wonderful wife.

The interesting art studio of M. Felix, the organist's younger son, lying in a little tower "over against" the music room, forms a most fitting and touching supplement to this ideal home of family and of art. The numerous scions of the second generation, springing up like so many leaves of olive branches, throw a patriarchal cachet around the genial organist, which in years or appearance, he is far from realizing.

Upon the completion of the organ room what more fitting than a house warming! But, before the general big affair which is yet to come, M. Guilmant chose to give a little "fête intime," with the presence of his class of organ pupils from the Conservatoire.

This interesting class numbers seven, one of whom is a young lady, a young and piquante French girl, who has already made quite a reputation in Paris as pianist. It may be imagined that this Mlle. Toutain is being treated as the class flower, and is receiving the marks of chivalric camaraderie from the young Frenchmen, who will at an early date be her competitors at the dread examination.

These young people were invited to dine at the hospitable Guilmant table, and to afterward pass the evening in the new music room. One must know the spirit, entrain, style of feeling and expression of French people, and particularly of young French artists, to realize what a thoroughly charming and attractive affair this was. Thanks to able supervision, there was not a jar in the enjoyment, which, in fact, was purely informal.

The beautiful organ was largely the centre of attraction. After M. Guilmant had been heard in several favorite compositions, and in improvisation, which delighted the little band, one after another of the students took his place under the battery of keen comrades' ears, and played, improvised and joked to their heart's content until midnight. Mlle. Toutain played her part in one or two selections on the piano, admirably executed, be it said, and all returned to Paris on the midnight train, after much "felicitation," "reconnaissance" and "adieu" to the dear master and his kindly spouse. The party lost nothing but gained much in pleasure by the chaperonage of the graceful mother of Mlle. Toutain, who is wife of one of the French Ministry.

Ovide Musin, the violin virtuoso, gave a recital at the Salle Erard at the opening of the year, the century and the musical season, also under M. Strakosch's direction.

He was assisted on the program by his talented wife, who was Miss Annie Louise Tanner. The hall was filled with the most exacting of the city's public, and the success of the violinist so great that a second performance of the same kind is suggested for a later date.

The violin numbers on the program were a Suite in G minor, Ries; Tartini Variations on a Gavotte by Corelli; Chaconne, by Vitali; Bach Prelude and Fugue, Händel

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Sonata in A major, Paraphrase of "Maitres Chanteurs" motives, and a Caprice by the virtuoso himself.

Madame Musin sang two numbers, the aria "Ach ich liebte," from Mozart's "Seraglio Abduction," and "La Marchande d'Oiseaux," by Jomelli.

The interesting couple live in Liège, Belgium. In connection with recent articles on the master of violin, Vieuxtemps, it may be interesting to state that the celebrated "Tourte" bow there mentioned as having been presented to Vieuxtemps is actually in possession of Ovide Musin, the inscription thereon being intact. The artist is a professor of violin in the Liège Conservatoire.

By the way, a street in the city of Verviers, Belgium, Vieuxtemps' old home, has been named after him.

Mme. Dory Burmeister-Petersen has played at the Vatican, being, it seemed, the first pianist to have had this so-called privilege. Indeed she not only played before the Pope, but was admitted to his presence four times after, holding pleasant chats with him and receiving his framed portrait and a handsome cameo brooch as souvenir. He discoursed with her upon the artist life and the movement of the artist world in different countries in the most amiable and intelligent manner, making upon the pianist the most profound impression.

She describes him as a perfect vision to look at, so white and fine and impersonal, clad in his white robes framed in a scarlet cloak, his feet in red and gold slippers, resting upon the red cushion. His voice is almost ethereal, but full of vibration and color by moments. Madame Burmeister was the guest of Cardinal Satolli during part of her stay in Rome. At her recent Paris appearance, Salle Erard, she played Beethoven's Sonata, op. 26; the Fantaisie and Fugue, of course; the brilliant Valse Caprice of Rubinstein, the Liszt "St. Francois Legend," "La Chasse," Weber, "Kullak," a Rhapsody and three Chopin numbers. The German and Russian Ambassadors and their families were present.

Shannah Cumming's Success.

MISS CUMMING has had several important engagements recently, which were duly referred to at the time, and earlier in the season her success in a Brooklyn Institute concert and in Troy, N. Y., was pronounced, as is below evident:

Miss Cumming adds a most winning personality to a sweet, fresh and withal brilliant voice. She shows admirable culture and intelligence, and Wednesday evening interpreted her songs with grace and feeling. None but good things have seemingly been said of her singing in other cities, for she comes to us with her praises well heralded. Her solo numbers were "A Robin's Wooing," by Abram Ray Tyler; "Evening Song," Diller, and "An Open Secret," by R. Huntington Woodman, two of which are by well-known organists in Brooklyn.—The Standard-Union, Brooklyn, November 30, 1900.

Miss Cumming was the only newcomer before an Institute audience, and the beauty of her voice was a delight to the ear. It is unbroken in tonal purity and most agreeable in quality.—The Brooklyn Times, November 30, 1900.

Miss Shannah Cumming, a well-known Brooklynite, whose social standing is a high one because of her splendid pedigree, was heard at a concert given by the Brooklyn Institute last Wednesday evening, and carried the house by storm.—New York Evening Journal, December 2, 1900.

A Saturday Pop.

A HIGHLY successful début was made at the Saturday popular concert at St. James' Hall, London, on February 9, by Mme. Matja von Niessen-Stone. She has a fine mezzo-soprano voice, which she uses with great intelligence, her interpretation of two Lieder of Brahms and Schubert's "Erl König" being quite admirable, and fully justifying her great Continental reputation. At the same concert the Ysaye Quartet essayed Beethoven's posthumous Quartet in E flat, op. 127, with deplorable results. M. Ysaye succeeded in proving to the complete satisfaction (sic) of the audience that he had not the least notion of Beethoven's intentions in this monumental example of the composer's genius; and technically the performance was ridiculously inadequate.

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Fannie Bloomfield-Zeisler.

Another Triumph for the Great Pianist.

PIANISTS may come and go, but we Americans may well thank our artistic stars that Fannie Bloomfield-Zeisler is a resident of this country.

Her artistic and financial triumphs achieved at her recent recital at Mendelssohn Hall have continued to be a topic of conversation in musical circles everywhere. All high minded people applauded Madame Zeisler's determination to exclude deadheads from her recital in New York. At this recital this most splendidly gifted little woman aroused her audience to a high pitch of enthusiasm, and stirred all the critics to acknowledge her remarkable genius. Should Madame Zeisler return here and give a second recital she will find another large and paying audience to greet her. Her recitals this season have attracted large audiences in every city.

The critics of Warren, Pa., where Madame Zeisler recently gave a recital, paid the following tributes to her art:

The most notable event in the musical history of Warren occurred on Saturday evening, when Mme. Fannie Bloomfield-Zeisler gave a piano recital under the auspices of the Philomel, to whom the public owes a debt of gratitude for such a treat. There was a large audience present and the most enthusiastic audience that has ever greeted a pianist here. From the opening number, Etudes Symphoniques, op. 13, by Schumann, no one in the audience doubted that they were listening to one of the greatest pianists in the world. A personality both charming and unique; a marvelous technic and stupendous strength form the physical basis of her greatness; but the real Zeisler, the great artist, has something more than physical ability; there is the soul of the poet, the deep fervor of a loving heart and the fire and passion of genius itself. Never before has there been such a pianist in Warren, and we very much fear that the time when we can again hear her equal is far distant. There have been good pianists here, but none have spellbound their audience as did Madame Zeisler. Marvelous as is her technical skill, the listener forgets technic for the charm of the music.

The ladies of the club are not only to be congratulated on the success of so great an enterprise in the interest of good music in Warren, but they are also to be thanked by the public for their efforts in their behalf.—Evening Press, Warren, Pa.

No pianist equal to Mrs. Bloomfield-Zeisler has ever been heard in Warren. She towers head and shoulders above the majority of pianists now before the public and it is a question if she has an equal.

It seems presumptuous to attempt any description of her playing, as other pens have been brought into requisition to pay tribute to her work and her praises have been sounded on two continents. But language is inadequate to describe the brilliant playing of this gifted woman. One feels like maintaining a profound silence, closing the portals of the Y. M. C. A. auditorium and inscribing thereon: "Sacred to the memory of Fannie Bloomfield-Zeisler; let none come after."

Mrs. Zeisler is possessed of everything essential to a great artist in the true sense of the word. From the first she compels admiration and not many phrases are thundered forth or caressed out before one becomes aware that he is in the presence of truly great, a master mind of which the world possesses few. For a woman her power and endurance are phenomenal. She has apparently overcome every difficulty in technic, the mechanical side of her art, including skillful and discriminate use of the pedals, which many players, good in other respects, sadly neglect. She has the mental ability to grasp and elucidate profound and obscure concepts, and is richly endowed with emotion and kindness of heart, which enable her to reach and move the listener; while through all her work shines a brilliancy that is dazzling. Her technical facility and perfect control of her instrument render her unusually independent of these means to ends and allow free scope to the multitude of emotions, which must be legion to judge from the exquisite blending and varied phrasing; shading which included every degree from tremendous fortissimo to delicate pianissimo.

The ease with which she takes passages replete with technical difficulties and the lightning-like rapidity of movement which she maintains, at the same time bringing out the concepts of the composer, revealing ideas intricately interwoven and hitherto unnoticed by most players, is enough to make one hold his breath in sheer amazement. Such brilliancy and utter abandon electrify the listener and arouse uncontrollable enthusiasm. The writer has been present at her recitals when people arose from their seats, waving handkerchiefs and shouting.

Several works on the program require great strength and much endurance, but Mrs. Zeisler is fully equal to everything she undertakes and interprets the ponderous compositions of Schumann and Liszt with a power which must be heard to be appreciated. The lesser forms in lighter vein, including the "Songs Without Words" and Chopin's op. 70, No. 1, were a revelation. The "Spring Song" under her hands breathed more gladness than ever before, and the delicacy and grace put into the Chopin waltz were irresistible. The

Grieg, Liszt and Schumann numbers with the last encore, a brilliant piece of Moszkowski's, should be noted, as, with the Chopin etudes, they were the important part of the program, but time and space forbids. We'll add with pardonable pride that they are not omitted because they were not comprehended, as they were, and appreciated by many musicians present. The celestial fire of genius burns mightily in the soul of Fannie Bloomfield-Zeisler and the impression left upon the mind is not unmixed with awe. The presence of this intangible flame which ever burns upward is revealed by the vitalized living tones evoked. They pour out laden with that subtle power, which is a part of her life force, and she gives freely with no thought of reserve until all are satisfied and the mind is filled to overflowing with intense pleasure. She plays as the birds sing, spontaneously. A brilliant musical poetess, to hear her once is to remember her always.—Evening Mirror, Warren, Pa.

Mrs. Fannie Bloomfield-Zeisler gave a piano recital Saturday evening. A very appreciative audience greeted the famous pianist, who was in excellent form.

Mrs. Zeisler has the power of interpretation to an unusual degree; she makes her audience see the emotional and intellectual content of a composition as it is grasped by her mind. She has the romantic temperament and a strong feeling for color, but with a mastery of technic, thorough training and an artistic restraint which shows the mastery of a strong mind over a vivid imagination.

The students of her chosen instrument marveled at her control over the possibilities of the piano, but the mere music lovers were especially impressed with her ability to exhibit so clearly each musical thought embodied by its creator in sound. Everyone present, however, was grateful to the Philomel for enabling them to enjoy the genius of this justly celebrated pianist.

Mrs. Zeisler does not believe in escorting an audience to its seat with some old and threadbare composition, as is often done; for in her first number, the Symphonic Studies of Schumann, she plunged in medias res, so to speak, and in her rendition of this romantic and powerful composition at once won the appreciation of her audience.

The second number was the Ballade No. 1, from Fantaisie, op. 14, by Godard, and its delicate sentiment was fully appreciated from the adequate interpretation it received at Mrs. Zeisler's hands.

Grieg's Variations on a Norwegian Melody, Ballade, op. 24, followed, with all the weird and restless emotional effects which are the characteristics of the music by the gifted Norwegian.

Then came in contrast to the Grieg number, two of Mendelssohn's "Songs Without Words," op. 62, No. 6, and op. 67, No. 4. These were the most popular numbers of the evening, and the audience would not be satisfied until each was repeated. Certainly the clear cut phrasing and the delicacy with which these simple and restful lyrics were played justified the enthusiasm with which they were received.

A Chopin group is a necessity, by force of tradition, on the program of any piano recital, and this point was now reached in the program of the evening. Mrs. Zeisler first played the Impromptu, op. 36, and in a thoroughly satisfactory manner. Then followed two of the Studies, Nos. 4 and 7 of op. 10, and finally she played the Valse, op. 70, No. 1.

The Valse was played with much sentiment and delicacy, and Mrs. Zeisler was forced to repeat the number. Liszt, of course, must close the program, and Mrs. Zeisler first played the "Liebestraum" Nocturne.

The Tarantelle, No. 3, "Venezia e Napoli," by Liszt, was the last number, and was played with much verve and spirit. Mrs. Zeisler was obliged to respond to an encore before the audience would disperse, and graciously acknowledged the applause by playing a Caprice by Moszkowski.—Evening Times, Warren, Pa.

Madam Zeisler will play with the Cincinnati Symphony Orchestra March 15 and 16.

American School of Opera.

"THE Mikado" will be presented by the American School of Opera at the Berkeley Lyceum Theatre on Saturday evening, March 16, with the following cast: Yum Yum, Katherine Colvin; Pitti Sing, Ruth Peebles; Peep Bo, Genevieve Day; Katisha, Helen Kerr; Mikado, M. S. Holmes; Pooh Bah, Allen C. Hinckley; Pish Tush, DeWitt Mott; Nanki-Poo, Iver Anderson, and Ko-Ko, Andreas Schneider. S. C. Bennett, musical director, and George Paxton, stage director. This is the third performance of the series of five arranged.

Benham Recitals.

The ninth of Victor Benham's Historical Piano Recitals took place at the Genealogical Hall on March 1, when the program contained the Schumann Concerto and Fantaisie, and Liszt's Concerto in E flat.

Miss Lang played the orchestral accompaniments upon a second piano.

The next recital on March 15 will be devoted to Liszt and Chopin.

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SAN FRANCISCO, February 25, 1901.

YESTERDAY afternoon a service in commemoration of Verdi's death was held by the Italian colony of this city at the Tivoli Opera House. The operas of Verdi have been sung in this house during the past twenty-one years, and it was appropriate that the services should take place there. The decorations were very effective. Draped with black and garlanded with green, shields bearing the titles of Verdi's most important works, were hung around the galleries. From the centre of the stage was a portrait of the composer, on the left a picture of the cottage where he was born, and to the right one of the Home for Aged Musicians, which Verdi founded at Milan.

The service opened with the "Nabucco" Symphony, under the direction of Giulio Minetti, after which Mayor Phelan delivered the English eulogy to the dead composer. Then followed the "Chorus of Pilgrims," from the opera, "I Lombardi," Giuseppe Verdi, given by the Italian Philharmonic Club. Gustavo Panizza, instructor; Prof. S. Martinez, conductor.

The Italian oration was delivered by Chev. J. Calegaris, after which the following musical numbers were given:

Lux Eterna (from Verdi's Requiem Mass).
Miss Sylvia Puerari and Messrs. Pio Facci and S. J. Sandi.
Prof. S. Martinez, conductor.
Recordare (from Requiem Mass).
Misses Nice Barbareschi and Lia Polettini.
Prof. R. A. Lucchesi, conductor.
Ingemisco (from Requiem Mass).
V. E. Castellano.
Prof. R. A. Lucchesi, conductor.
Dominie Jesu (from Requiem Mass).
Misses Ida Valerga and Lia Polettini, and Messrs. Pio Facci and S. J. Sandi.
Prof. Giulio Minetti, conductor.
Miserere (from opera Trovatore).
Miss Barbareschi and V. E. Castellano and chorus.
Prof. V. Ursumando, conductor.

Those in charge of the arrangements and the committees were as follows:

President, E. C. Palmieri; vice-president, Giovanni Musso; treasurer, Andrea Sbarboro; secretary, Giovanni Almagia; assistant secretary, M. L. Perasso.

Members—G. Cadenasso, Dr. G. E. Cagliari, Chev. G. Calegaris, Ing. P. Caronna, V. E. Castellano, G. M. Castroni, F. Cavagnaro, B. Cheli, L. de Martini, Dr. Chev. P. de Vecchi, C. O. Fauda, Chev. J. F. Fugazi, G. Jaccheri, G. B. Levaggi, A. Mancini, A. Olmo, Ing. E. Patrizi, C. Pedretti, J. C. Sala and F. Zeiro.

Program committee—Chev. G. Calegaris, G. Almagia, Dr. G. E. Cagliari, V. E. Castellano, G. Musso, J. C. Salla and Ing. E. Patrizi.

Musical committee—R. A. Lucchesi, S. Martinez, G. Panizza, A. Spadina, V. Ursumando.

Invitation committee—Andrea Sbarboro, C. O. Fauda, Ing. P. Caronna.
Decoration committee—G. B. Levaggi, F. Cavagnaro, G. Jaccheri.

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Cecile von Seiberlich gave a musicale at her studio, 1643 Polk street, on February 13, in honor of her piano pupil, Anne Bell Bailey, prior to her departure for Prescott, Ariz. Among the guests present were: Professor and Madame Lamare, of Berkeley; Mrs. A. L. Barry, Edward Barry, Mrs. and Miss Bailey, Mrs. L. Hulse, Mr. Bailey, Mr. and Mrs. C. B. Strong, Mr. and Mrs. Levy; F. M. Chamberlain, of the United States steamship Albatross; Mr. and Mrs. McMullen, Mr. and Mrs. L. C. Smith, Mr. and Mrs. Dunphy, Mr. Gilley, Miss Anita Peters, Miss Beatrice Peters, Dr. P. H. Flood, Mr. and Mrs. Nunan, Miss Francis, Miss Williamson, Mr. and Mrs. Cox, Mr. and Mrs. F. Davidson, Mrs. Hink, Mr. and Mrs. Russell.

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A luncheon was given in Miss Leonora Jackson's honor at the University Club on Tuesday, and both the Century and California clubs gave receptions to Miss Jackson.

The following numbers were played by Dr. H. J. Stewart yesterday afternoon at Trinity Church at the close of the vesper service: Prelude and Fugue in C minor (Capocci), Berceuse (Goltermann), Andantino (Gurlitt), Menuet in G (Moszkowski).

At the Unitarian Church, Almeda, yesterday afternoon, an interesting vesper service was given under Miss Elizabeth Westgate's direction. The soloists were Mrs. Sedgely Reynolds and Hother Wismar.

Jacob Mueller, a pioneer musician of San Francisco, who is in ill health, will be given a benefit performance on March 3 at the Native Sons' Hall. The program as yet has not been arranged.

Madame Trebelli-Dolores left yesterday for Australia, but will give a concert at Honolulu en route.

Much interest is manifested in the appearance of Madame Carréno, who is to give two concerts on the 14th and 16th of next month in Sherman, Clay & Co.'s Hall.

This evening there is to be a pupils' recital at the California Conservatory of Music, which is under the direction of Otto Bendix and Nathan Landsberger.

The second monthly concert of the Twentieth Century Club will be given next Friday evening in Metropolitan Temple. The club will be assisted by Miss Flynn, Mr. Genss, Mr. Samuels, Mr. Weiss and the Harmonie Double Quartet.

Adele Aus der Ohe.

ADELE AUS DER OHE, whose portrait appears on the title page of this number of THE MUSICAL COURIER, returned but recently to this country. Since she last played in New York she has traveled extensively in European countries, winning laurels at each concert. Among her important engagements abroad were with the London Philharmonic Society, London Symphony concert, Vienna Gesellschafts concert and Vienna Philharmonic Society.

She had made several journeys into Russia, and there played with the Imperial Russian Music Society in St. Petersburg and at the Philharmonic concerts in Moscow. During her tours in Europe Miss Aus der Ohe was frequently invited to play before royalty, and the artist has received many handsome gifts in remembrance of those occasions. Most highly prized by her is a valuable brooch, set with diamonds, presented to her last November by Her Majesty the German Empress, after playing at a concert at the Imperial Court in Berlin.

Before leaving Europe for the present American tour, Miss Aus der Ohe was appointed court pianist to his Royal Highness the Grand Duke of Saxe Weimar. For some years now Miss Aus der Ohe has devoted considerable time to composition. The readers of THE MUSICAL COURIER will doubtless remember the commendation given Miss Aus der Ohe's compositions by Mr. Floersheim in the Berlin letter last October. At that time the pianist gave a concert at the German capital, and the entire program was made up of her own works. Her latest scores, published by Ries & Erler in Berlin, include four piano pieces, op. 9, a Legend, Valse, Novellette and "Spinning Song."

The musicians in the United States regard Miss Aus der Ohe as an artist of the first rank, and her reputation as such an artist has long been established in this country, as it has in Europe.

Miss Aus der Ohe made her reappearance in New York with the Boston Symphony Orchestra, and she played with the same orchestra in Boston, Brooklyn and other cities.

Hannah & Hamlin Notes.

ELAINE DE SELLEM, contralto, appears in Evanston on April 30, as soloist with the Evanston Musical Club.

The Albion Festival Association, of Albion, Mich., have engaged Holmes Cowper, the English tenor, and Albert Borroff, basso, soloist at Sinai Temple, to sing in the oratorio "St. Paul" in that city in May.

Hannah & Hamlin have numerous other festival bookings to be announced in the near future.

George Hamlin, tenor, and David Bispham, the English baritone, appeared in a joint recital in Detroit, Mich., on March 5, under the auspices of the Tuesday Musical Club of that city.

Mr. Hamlin is also to be heard in Albany, N. Y., on May 2. This well-known tenor will probably sing at other Eastern points while on this trip.

Charles W. Clark, the well-known baritone, has been engaged to sing before the St. Cecilia Club, of Boston, on March 31.

M. Charles Gauthier, the dramatic tenor, who recently scored such success as soloist with the Pittsburg Orchestra, will sing with the Apollo Club, St. Louis, on April 9.

Maude Fenlon Bollman, the popular soprano, has been engaged to sing in the oratorio "Elijah" at Ravenswood on April 23.

BARITONE just returned from European study desires out of town position as teacher, for two or three days of the week; also would like engagement as singer or teacher in summer schools. Address F. W., care Chicago office THE MUSICAL COURIER.

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THE BERTHOLD,
WASHINGTON, March 2, 1901.

IN Washington it is the custom to spend the greater part of one's time in counting the holidays ahead. We have a few more holiday seasons here than in most other places, and so when the business of life is not upset by real present vacations it is shifted about on account of vacations just past and vacations about to come. These reflections are caused by the general insanity prevailing here for some weeks before inauguration. There is no getting away from this influenza of insanity. Why is it not sufficient to think of inauguration only when one gets up on Inauguration Day instead of being obliged to think of it every day for at least four weeks in advance? It can be compared only with the general madness outside of Washington every year at election time.

So far as this discussion of the general tendency to go holidaying is concerned, however, the inauguration must be considered as only one of a great number of opportunities for idle and lazy people who cannot pin themselves down to any sort of serious business or study to go gadding.

It is this gadding habit which is also a peculiarity of the town. I could mention several people whose principal, if not sole pleasure in life, is to dress up in fine clothes and walk on F street. Think of it! Think of the ignorance, the stupidity of human beings, with real brains, who are living in this great capital of ours, stocked with the implements for obtaining a liberal education, and surrounded with the endowments of culture provided by our Government; think of the idiocy of these people, I say, spending all their time and money in dressing themselves so that they will make a nice appearance on F street!

The holiday habit and the gadding habit go hand in hand. When one gads something must be neglected. This something is work, and the principal work of the majority of people here seems to consist of neglecting work.

There isn't a music teacher in town who does not complain of this awful shiftlessness, laziness, insincerity of endeavor—whatever you may call it—which is one of the prevailing characteristics in this city. There is always a reason why pupils cannot study now, but "will be able to study later." The best studios in town are almost repopulated from year to year, and it is practically unheard of for a pupil to remain with one teacher for two or three years. And it is the same with everything as well as music. Lack of ambition, lack of perseverance, lack of civic pride, lack of public spirit and all other kinds of spirits except those which rise no higher than the facial orifice. Is it any wonder that teachers and other mem-

bers of the music profession become thoroughly discouraged?

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Although she has but recently made her home in Washington, Miss Mary A. Cryder has become very prominent in the musical affairs of the capital. She is a soprano, a pupil of Enrico Duzensi, who has given her an excellent letter of recommendation as a teacher and a soloist in concert and choir work. She is managing two concerts for March 15 and 22 respectively, at which some well-known artists will assist Miss Cryder. Leland Langley, the English baritone, is announced for the first concert. Archibald Olmstead will accompany.

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It was my privilege to hear Mrs. Florence Hill Hormess for the first time last Tuesday. Mrs. Hormess has a splendid vocal organ, which is so well developed that her lower notes have the richness usually heard only in the contralto voice, although her voice is a mezzo. Mrs. Wilson Young, who is a two years' pupil of Mrs. Hormess, shows the results of good training in her singing. Mrs. Hormess has been prevented from doing concert work on account of poor health, but has now entirely recovered, and will shortly be heard.

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Mrs. Jasper Dean McFall is one of the quiet lady managers who seeks no credit for her work. She is an untiring worker, and is a considerable factor in the success of her husband both in concert and studio work.

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The Choral Society gave Horatio Parker's "Hora Novissima" on Tuesday under the baton of the composer. The soloists were Mrs. Marie Kunkel Zimmermann, E. C. Towne and Thomas S. Baker. Anton Goezner was at the piano and J. Fred Wollet at the organ.

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William E. Green was the soloist at Knabe Pianola recital on Friday. Mr. Green has an extended repertory.

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The second of H. H. Freeman's organ recitals took place to-day. Mr. Freeman was assisted by Master Harry Helwig, soprano. Next week Mr. Freeman will be assisted by Anton Kaspar and Miss Gertrude Damon. The recitals are very largely attended.

BERENICE THOMPSON.

Riesberg Students' Recital.

On Friday afternoon last some of F. W. Riesberg's piano and harmony pupils gathered at his studio, when a short program was performed, those participating being Miss Eugenia Warner, who has much talent, who played a solo and in a duet; Miss Jennie R. Mobley, of Atlanta, Ga., an advanced student, intelligent and graceful pianist; Hannah Hirschberg, who has been with Mr. Riesberg several seasons, and does him much credit, and Mrs. H. M. Humphreys, the soprano, who sang the Michaela aria from "Carmen" and the famous waltz song, "Spring Voices," by Strauss, effectively; she has a clear and flexible soprano voice, and is an artist pupil of Miss Montefiore.

Merle Manning, the young operatic tenor, has given up the stage to place himself under the instruction of Gérard-Thiers.

Winderstein Triumphs in Brooklyn.

NOT since Anton Seidl conducted an orchestra at the Brooklyn Academy of Music has a more enthusiastic audience assembled for a musical event than that which greeted Hans Winderstein and the Leipsic Philharmonic Orchestra last Saturday night. As a review of the concert at Carnegie Hall last Friday night will be found elsewhere in this number of THE MUSICAL COURIER no criticism of the performance in Brooklyn need be added here. The orchestra played Beethoven's Fifth Symphony and three Wagner selections, "Die Meistersinger" Prelude, the Prelude and Finale to "Tristan and Isolde," and the overture to "Tannhäuser." Slivinski played the Tschaikowsky Concerto in B minor. At the close of the "Tannhäuser" overture the audience arose and cheered Winderstein, and the conductor, turning to his men, gave a signal, and all arose and shared the triumph with their leader. There were a large number of musicians in the house, and these were all enthusiastic over Winderstein and his conducting. The concert was given under the auspices of the Brooklyn Institute.

Mascagni on His Failure.

MASCAGNI has just written a letter to the Rome *Messagero*, which incidentally shows that the tendency to kick a man when he is down is common to all nationalities. The well-known composer begins:

"Now that the steam has all been blown off with regard to my last opera, the 'Maschere,' I wish to answer the innumerable communications which have been showered on me with the vehemence of a torrent. I shall divide them into three classes. The first are those who have sent me words of sympathy and belief in my future. This belief I feel also, and I can proudly affirm that the storm of these days, instead of discouraging me, has revived my energy, and I shall continue to concentrate all my soul and all my youth to that artistic ideal after which I have striven. The second category, is, alas! the most numerous. In it are gathered those, who, intrenching themselves behind the anonymous, courageously congratulate the world on my failure, and exult in the fall of he who thinks he can produce something. In these letters I am ill-treated not only as composer but as a private individual; even my family and children are not spared, as to them were sent postcards anything but flattering to me, with inscriptions and comments showing the ferocious joy of those who sent them. Some of them have even accused me of desiring, with the 'Maschere,' to deceive the public. What can I answer? Do these blessed children of heaven know what work of heart and mind costs? Do they know the anxieties, trepidations and bitternesses which inevitably accompany the life of a musician in the hard daily battle with an ideal which smiles but to escape? I pass to the third category, which is the most important; that is, they who have said and written that the good reception of the 'Maschere' in Rome arose only from the affection which the Roman public has for me. I can only reply that no eulogy has ever so moved me."—Pall Mall Gazette.

Soennichsen, of Brooklyn.

Baritone Soennichsen, who sang at the Adler concert last week, was the recipient of many praises on all sides, both for his excellent singing of the "Hans Heiling" aria and of his encore, the Abt "Still wie die Nacht." He is a credit to the teaching of Miss Adler.

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THE story leaks out that Melba is only getting \$1,600 instead of \$1,900 an appearance. Perhaps this can be cut down one-half, as in the case of Calvé.

PROF. DAYTON C. MILLER, of Cleveland, has constructed the largest flute in the world. He calls it "Il Cremonini," after the famous Cremona flute used when "Lucia di Lammer more" is sung here.

WHAT does Philip Hale mean in his last letter from Boston by alluding to mineral water, umbrellas, cigarette cases, collar buttons, pearl pins and late suppers? Does he mean that any member of the musical critical press ever drinks mineral water or eats midnight suppers? We think the Boston correspondent of THE MUSICAL COURIER should favor us with an explanation. Name! Name!

REFERENCE is made in this issue to the financial difficulties of another musical bureau in New York city.

THE MUSICAL COURIER is prepared to give reference at any time on this subject, and can give the proper advice to persons who wish to engage artists through these musical bureaus. This does not refer to the artists, but to the financial standing of the managers who undertake to furnish the artists.

A CABLE to THE MUSICAL COURIER announces the following news:

MILAN, February 27.—The body of Giuseppe Verdi, the composer, was removed with much ceremony to-day from the cemetery to the Home for Aged Musicians, founded by Verdi. Troops lined the route between the cemetery and the home, and an immense concourse of people witnessed the ceremony. A choir of several hundred voices sang one of Verdi's impressive compositions. The hearse was followed by the Count of Turin and the German Consul, representing Emperor William; representatives of France and Austria, the Mayor of Milan, the Presidents of the Senate and the Chamber of Deputies and numerous other officials.

THE Wagner cycle closing to-night is the most uninteresting series we have yet had, and anyone carefully pursuing Mr. Walter Damrosch's monotonous, callous, colorless and lifeless orchestral production can at once get at the secret of the case. That is the way to kill Richard Wagner in America; there is no safer, no surer road to the destruction of Wagner than the one indicated by Mr. Grau when he placed the Wagner operas under the blighting influence of Mr. Damrosch's dull and deadening baton. When we remember Seidl, Otto Lohse and Paur, and then attend a Damrosch séance it becomes a sad reflection, and the pity of it all looms up monumen-

HAROLD BAUER, the eminent pianist, has closed his tour here, playing 35 times with pronounced artistic success. He left for Europe yesterday. He had a remarkable season, considering the fact that he arrived here very late, after all orchestral bookings had been closed. He was practically unknown, and yet he has made such an impression that his successful appearance is always assured, and many people who have not heard him are so anxious now to attend his performances that he will probably be induced to return here next season.

In connection with this, it is only proper to state that his success was achieved on a concert grand, of the Mason & Hamlin house, an instrument which was superb in its qualities, and which aided him materially in demonstrating his own artistic capacity.

CIRCULATION.

CIRCULATION is the life of a newspaper. Over 300,000 people interested in music in America and Europe read this paper every week. There is no other publication on the globe that can be compared with it. The reproduction of the press notices of artists—this feature alone—makes THE MUSICAL COURIER an indispensable medium for the professional musician. And leaving aside all other features of the paper, its universal and extensive circulation gives to musicians of all kinds opportunities to present their claims such as daily papers and other mediums cannot offer them.

When the *New York Herald*, *Tribune*, *Sun*, *Times* or *Evening Post*, prints a notice on a composition, a performance or an artist's work, such notice can only become known to the world at large through its reproduction in the columns of THE MUSICAL COURIER.



The general distributing office of THE MUSICAL COURIER in Europe is under the control of its business representative, Mr. Montague Chester, Hotel Cecil, London.

In addition to the extensive subscription list of this paper the general news stand distribution is in the hands of the American News Company and its branches, which handle it for America.

SALEZA, the French tenor, has announced his intention of retiring for a year to rest his voice and study Wagner. He is in need of both. He also says that he is weary of the talk that the Wagner roles are the real test of a tenor's powers. Romeo, to M. Saleza, is the climax of a tenor's lyric effort. We fancied as much after hearing this young man sing. He seems to find Gounod's hero too much for his powers. Let him tackle Wagner and realize his mistake. While he is about it, we suggest that he change his vocal method. A few more years of the present vocal emission and his voice, once fresh and vigorous, will have departed. And let him give up Meyerbeer, who is for vocal heroes, men with great lung power. We make no charge for this advice, though it is the best professional advice Saleza has had since he arrived in this city.

ONLY three morning papers went under last Saturday after telling the story of the Wunderstein concert. The program of Carnegie Hall announced that Von Slivinski would play the G minor piano concerto of Saint-Saëns. But he played instead Tschaikowsky's B flat minor Concerto. The *Herald*, *Press* and *Morning Journal* failed to record the latter fact, though carefully noting the former. In one case an analysis, a deadly one, was attempted. Is it not about time that the overworked sporting editors be allowed to retire? Why not send a *Herald* critic like Gustave Kobbe, for example, to a concert of the magnitude of Wunderstein's début? If he had gone such an error would not have occurred, an error all the more regrettable, for the *Herald* was the only morning paper that treated the Leipzig Orchestra with any sort of justice.

MADAME PATTI, who has just entered her fifty-ninth year, pays one of the penalties of greatness by having her age accurately known. She was born (the date in Grove's "Dictionary" is of course wrong) on February 10, 1843, at Madrid, the daughter of Signor Patti and his wife, a prima donna, née Chiesa. Long ago, however, the prima donna seems to have discovered the secret of perpetual youth, and alike in voice and in appearance she might certainly be mistaken for twenty years

younger. May 14 next, by the way, will be the fortieth anniversary of Madame Patti's début at Covent Garden, when in the peasant dress of Aminta, and entirely unheralded, she amazed her audience by the beauty of her voice, and at once became a "star." There are at least four London music critics (Lincoln, William Davison, Bennett and Sutherland Edwards) still living who can recall the scene.

WHAT is the trouble with our German fellow citizens in the matter of music? This city has a larger German population than any city of the German Empire, except Berlin, and yet the Leipsic Philharmonic Orchestra, which gives about 50 concerts a year in Leipsic alone, visits this country and at its opening concert not a sufficient number of Germans attend, even as a matter of curiosity, to indicate the slightest interest in the event. It is of no consequence to the hundreds of thousands of Germans here, and yet most of them are said to be people of intelligence.

The German opera is not supported by Germans, although singers from all lands, including Americans, have studied German in order to sing the German text for those who understand the German tongue. From the German population alone the performances in German should be patronized sufficiently to figure largely in the receipts, and yet the Germans, as a body, desist from patronizing opera in German even when the casts are made up of Germans.

And this in a city with more Germans than any city in Germany outside of Berlin. The large and even the smaller German cities have opera, and it is maintained only through local support. Here in New York the Germans refuse to support German opera or music.

Is this due to the German Singing Societies and Singing Clubs? There must be some reason for such deliberate apathy.

WE learn that Toselli, the youthful Italian pianist, has made another successful appearance, this time in Pittsburg. Mr. Harold Bauer, another pianist of eminent ability, has just returned to Europe after pronounced successes in nine out of ten cities in which he played, Boston contributing about a half dozen crowded recitals. Gabrilowitsch is still *en tour*, drawing large audiences nearly every night. These pianists were either damned with faint praise or definitely denounced by the leading New York daily newspaper critics, in some cases unanimously. Slivinski must now be added to the list of those who, according to the local critics, should not play after this, although he did play superbly and as a matured artist is expected to play.

If these virtuosi had departed from the shores of the United States after the publication of the New York daily newspaper criticisms and denunciations it might appear as if a New York newspaper criticism is the final arbiter of musical destiny, but the pianists in question either made successes and then returned to Europe, or are still here playing engagements all over the country. Slivinski will probably be heard in a series of recitals, and we believe if he plays it will result in a financial success. This is simply a professional opinion, but we have sufficient confidence in it to place it on record.

Not that a New York daily newspaper criticism has no value; it has, and great value at times, but it must be true and it must be just and must be discriminating and it must be disinterested and it must not be built upon gold headed umbrellas, gold cigarette cases, black pearls, Marie Antoinette furniture and jewelled attentions to members of the family or cash loans. The time will come when the people of this city will demand professional and disinterested criticism in the daily press, and they will get it; in the meanwhile, as it is now fostered, it can have no effect upon the country, and will have none.

CRITICS THE VOICE OF THE PUBLIC.

THE music critic of eminence wherever found has in this day and age the tendency to exalt himself unto the skies, because of the idea which exists heroic size in his sub-consciousness that he is the molder, builder, master mason and mural decorator of the Public Mind! This idea has been permitted to sprout and wax sturdy by the great big commonwealth, because it has not seemed really worth while to eradicate it. There is nothing more completely the servant of the public than the music critic, who was called by it from obscurity and placed in the position to record the verdict with which the great public receives or rejects all that passes before it for review.

The critic is scarcely more than a compiler of the consensus of public opinion, and so far from his molding the public it is the public which molds him, feeds him and gives him his javelins of war. Public acceptance or rejection of a Symphony concert, or the performance of the Wagner Trilogy, is created by the active brain of the artisan in the gallery, the lawyer in the pit, and last and least of all society in the boxes. These all admire or condemn distinctly different portions or phases of the work presented, and it is the critic who catches up the threads of the widely differing factions and weaves them into a fabric of clear pattern for the artisan, lawyer and society to view, that they may be able to learn without trouble to themselves just what they think of the Symphony or Trilogy.

The music critic is a sort of public stenographer; sometimes he amuses the public immensely by the inaccuracies of his records and by his presuming to foist upon them opinions false or prejudiced. When he intrudes his personality or individual ideas too impudently his master, the public, boxes his ears or entirely unseats him from the little wooden horse he carved for himself. It is not often that the public accepts at once with loud acclaim any art work; as a rule it accepts only after a discreet period of deliberation, assimilation and doubt. During this period of hesitancy the critics have a beautiful time; they argue, wrangle, come to blows, ruin the King's English, and try by every means in their power to "show off" their erudition, sensitive nerve fibres and artistic perception. At length the public, quite heedless of the clashing weapons of its stenographers, says: "I have made up my mind to accept Berlioz, Wagner, or Strauss. Cease your wrangling and take my dictation." How often it has happened that the music critics have endeavored to force their patient master into accepting some work approved by them, and how often it has happened that the public has accepted *what* it wanted, *when* it wanted it, regardless of the fuss and feathers of the agitated scribes. It is in response to the demand of the great commonwealth that those papers exist which support the critics, and those papers exist for the same reason that the critics do, to record the public opinion.

To be frank about it, the most miserable stenography for the public is found in the musical columns, and after that the book reviewer's department, because here the critic presumes upon his position; he invests his work with lengthy paragraphs devoted to recording the thought vibrations of his particular private little Ego. He can safely do this because he has acquired from years of practice a technical vocabulary and a primitive expertness which in measure make the busy, inexpert public think him at once far cleverer and more valuable than he is. But while presuming thus he makes of himself and associates similarly engaged an extremely amusing comedy.

There is *one* standard of criticism applicable to each art creation. This standard may be modified in individual cases; in fact, must necessarily be considerably modified, because nothing inflexible can estimate, weigh or adjust so mobile and flexible a

thing as art. But, in regard to the criticism of an average concert, upon certain fundamental principles, there should be no chance for diversified opinions, and there never would be would the critic write as he is paid for writing, namely, record honestly the public verdict, instead of exploiting his own everlasting, mediocre, little Ego. If a singer sings in tune it is in tune, and it is an evidence of something very "rotten in Denmark" when the critics are divided among themselves and declare in all linguistic colors of the rainbow that the singer does and does not sing in tune. What has the public said? If a pianist plays with rhythmic accuracy why that rhythmic accuracy exists, and there is no possible excuse for the stenographers writing to the contrary. If a conductor conducts a band of wooden musicians like a wooden Indian, there is only *one* thing to be written, and it is the public in each case which sets the seal.

Recently, here in New York, a certain singer made his American début, and from the variegated species of criticism rampant next day the poor public, which had loudly and enthusiastically accepted the singer, wondered if it had gone crazy or if its stenographers were suddenly afflicted with a mental earthquake. According to the critics this man had an enormous voice, and no voice at all; he had too much temperament, being at the same time devoid of any; his pitch was beyond reproach, while his ear was defective, and he was the most musically unmusical, rhythmically unrhythrical, unsatisfactory satisfactory singer with the most unmelodious melodic voice who had appeared here of recent years!

The question is, What is the public entitled to do with such unruly servants? Early in the history of advanced civilization the need was felt of some quick mode of communication by which the political or religious happenings of an evening would become known in all quarters of the city and outlying districts at once; hence journalism was born, and through this medium the music critic was conceived and nurtured. Later than this, the public found the circulation of local papers too slow, because the papers of Boston are not read in Berlin, and the New York papers do not reach San Francisco, so the fine arts and mechanical fields called the specialty papers into existence, for the instantaneous distribution of news pertinent to specific subjects, in all the quarters of the globe. We find art, electrical, fashion or agricultural reviews, and we find first and foremost that honored child of two continents, THE MUSICAL COURIER.

To the artist came at once through this source the mediator, admonisher and protector. The verdicts of THE MUSICAL COURIER were accurate, expert voicings of the public verdict, because distinguished writers only were intrusted with this branch. THE MUSICAL COURIER, because of the wealth and puissance given it by its master, the public, which has reposed entire confidence in it, and has never been betrayed or disappointed, is the only vehicle by which an artist can cause to be read simultaneously in Berlin and San Francisco, in St. Petersburg and Mexico, all that the public has said concerning him.

That the importance of THE MUSICAL COURIER is thoroughly appreciated by the stenographers of the public is proved by the distinguished list of applicants waiting to serve upon its staff at the slightest opportunity offering. The critiques appearing in these columns differ radically from the majority of those appearing in the local papers, for we demand from the expert writers of our staff rhetorically well written and accurately recorded verdicts of what the public has said of everything from the smallest to the greatest events pertaining to music. It is because of our faithful service that the public has invested us with the wealth and power which have made us the salvation of interpretative and creative talent the world over for the past twenty years. We were brought to this somewhat serious consideration and analysis of THE

MUSICAL COURIER, the best beloved child of the public, by the contrast between the often ridiculous occurrences in the critical columns of local papers and the justice and balance of all pertaining to those of this publication.

To us, if a thing is black, it is black, and we would discharge instantly any writer whose color or moral sense was defective enough to make him endeavor to use these columns to tell the public, which pays and educates him to tell the truth, that it was purple, rose or robin's egg blue in hue. It is THE MUSICAL COURIER which brings order out of the critical chaos reigning in every city of the world, and THE MUSICAL COURIER which adjusts, weighs, balances and reconstructs the situation so that both artist and public can have some consistent idea of the actual facts of the case. It doesn't admit of argument.

Those critics, many of whom have served us, who write for the local press have forgotten to a large extent their duties to their paymaster, the public; in many cases they seem to have forgotten the existence of any master save their ego. We alone obey and foster all wishes of our benefactor, that same public, which we benefit in turn by our loyalty and faithfulness. We desire no greater praise than that which has rewarded all our efforts of the past quarter of a century—"THE MUSICAL COURIER is a tuneful voice and obedient servant of the public." Our strength comes from appreciating what is expected of us, and inversely the weakness of the critical columns of local papers arises from the oblivion into which their duties to the public as faithful scribes and stenographers have fallen.

Ruskin says there is just one right way to do anything, and he might have added that there was just one right way to hear or see any given creation. That other ways may be most charming in their inaccuracy and fallacy may be true, but it proves nothing, for to prove them to be right one's line of argument must proceed from sophistry, and that pre-eminently dooms both arguer and argument in advance. The only opportunity critics have to become actually valuable to that public by which they are paid, and which they are supposed to represent, is by their getting as far away from their individual personalities as possible and endeavoring to record faithfully exactly what transpires in the music world exactly as it happens, and not colored by paragraphs in which the individual mental bias, peculiar lines of research, moral tone of the writer, constitute the major portion of the criticism and mold the balance. In this way the daily press will become in its limited field as authoritative as THE MUSICAL COURIER is in its world bound province, and the wrangling and ridiculous disagreements will disappear because the writers will become healthy minded men of single purpose, that purpose being to write the truth, and do their duty by their long-suffering, patient master who employs, educates and trusts them, THE PUBLIC.

NOT IN WOLFSOHN'S CLASS.

WILLIAM C. WHITNEY gave a musicale at his house last Sunday night. At it sang and played Melba, Kreisler, Gerardy and Josephus Hofmann. Among the guests were Henry Wolfsohn and Ralph Emerson Burnham, respective managers for Kreisler and Hofmann. But this arrangement did not please Mr. Burnham, who later complained because of Mr. Wolfsohn's presence. He is said to have remarked that Manager Wolfsohn was not in his social set; that he did not consider it an honor to rub skirts with him, even though he happened to be a brother manager.

What has come over the dreams of Mr. Burnham? When he was in his old home, Cincinnati, he was called Raphael Emmanuel Bernheimer, or familiarly "Mannie Bernheimer." Can it be that Henry Wolfsohn is too *kosher* for this young aristocrat and

managerial sprig of Astor Court? Even if he has changed his name, the same old racial spots, i.e., his blood, is just the same (except the nose).

"Mannie" must not forget his *Mispochah*. He is managing one in the person of Josephus Hofmann of orthodox faith in that good old Polish city of Warsha, the town of Jasperstein. *Was ist los mit Bernheimer?*

THE RING OF THE GRAU.

WE wonder sincerely if Mr. Grau ever sits through his Ring performances in the Metropolitan Opera House. There is no particular reason why he should do so, yet we wonder, nevertheless, what notions would float through his dome of thought if he could be persuaded to stay in his private box during one entire cycle of Grau. He has been in Bayreuth, Berlin, Vienna, Paris and London, and knows—does he really know?—or is supposed to know, what the mechanical side of the production should be. Let us imagine for the sake of the argument that this operatic manager is acquainted with the musical score, with various degrees of vocal excellence, and then put the question: How can he allow such slipshod, easy-going performances as those of last week?

"Das Rheingold," Monday; "Die Walküre," Wednesday, and "Siegfried," Friday evenings, were all duly praised by the official claque. But that does not alter the fact that these same performances were desperately mediocre and dull, though sung by the most expensive company in the highest priced opera house on the globe. In "Das Rheingold" the scenery was not adequate, the singers, with a few exceptions, ill-rehearsed, and the evening was one of unalloyed annoyance to the real lovers of Wagner. As Mr. Finck so bravely said in the *Evening Post*, a few hundred dollars would remedy the shortcomings on the stage. Then the illusion intended by the composer might be accomplished. As it was, we listened to anvils that tinkled like sleigh bells; there was no scenery to accompany the descent into Alberich's abode or to mark the return from Nibelheim to Valhall. The last scene of all was most depressing. Where were the storm clouds that are supposed to gather at Donner's summons? The rainbow was more solid than usual, but as a bridge it would have afforded dangerous footing. Loge walked off the stage instead of going down through a cleft in the rocks, and the lighting "cues" in the first scene were comically mismanaged. This prologue to the Ring is difficult to set, we know, but why give it at all if it is to be botched? Of the singing we prefer to say little. Van Dyck was easily the best actor of the evening—and "Rheingold" needs actors. Musically and scenically the entire performance is duplicated every season in any second-rate German city.

"Die Walküre" we have several times spoken of this winter. Last Wednesday night did not bring forth a remarkable version. Nordica was the Brünnhilde, instead of Ternina. Friday, as Jean de Reszké was suffering from grippe, Dippel sang the young Siegfried, Nordica being Brünnhilde. The performance was not an inspiring one. Ed. de Reszké's Wanderer standing out among his colleagues. Mime was indifferently sung and acted by Hubbenet, while Nordica was not in good voice. The Alberich of Bispham, like his earlier Alberich and his Beckmesser, is closely modeled upon the interpretation of the German singer Friedrichs. Schumann-Heink seems to take no interest. Fritz Scheff's Waldvogel was acid-toned. The orchestra, under Damrosch, played everything too fast and too noisily.

At the Saturday matinee, after the usual ornamental Lucia of Melba, Ternina appeared for the first time as Santuzza in "Cavalleria Rusticana." It was a sincere effort, too tragical by far, and as a characterization not a success. In the evening

Macintyre was a mediocre Elsa, being in poor voice, and Van Dyck was a Lohengrin vocally harsh, but intelligent in action. To-night "Götterdämmerung," without Jean de Reszké, will be attempted, as the great Polish tenor is recuperating at present in Lakewood.

If the money that is to be spent on the foolish undertaking of giving Reyer's "Salammbô" here were laid out in new scenery for the Ring Mr. Grau might announce a second cycle with better grace.

MUSICIANS BORN IN MARCH.

LIKE so many of the great men who have achieved immortality, Johann Sebastian Bach was born on the "cusp," signifying under astrological laws a time when one of the Zodiacal signs ends and another begins. As we are not astrologers we cannot make any authoritative statements, but a casual "dip" into the mysteries of the old Eastern study does reveal some of the facts claimed by our occult friends. John Sebastian Bach, the father of German music and the idol of all musicians, was born at Eisenach, March 21, 1685, and died at Leipzig, July 28, 1750. According to the astrological divisions, Pisces, the negative pole of the Water Triad, ends on or about March 20, and the incoming sign, Aries, head of the Fire Triad, begins, and as explained by the seers, it takes six days before the influence of the outgoing "sign" has entirely cut off from the incoming sign. We are to infer from this explanation that persons born between March 20 and March 26 partake of the characteristics of both signs, sometimes a fortunate and at other times an unfortunate conjunction.

Water and fire, or fire and water, are recognized outside of the astrological realm to be elements utterly irreconcilable. Within the realm it is positively stated that the combination is a hard one to overcome, and that neither friendship nor marriage can hardly terminate successfully if contracted by a man born under Fire and a woman born under Water, or vice versa. Strong drink, love of money and lust of sex are three causes assigned by three different schools of philosophers as the foundation of nine-tenths of the misery in the world, and the astrologers affirm a fourth cause of human unhappiness, ignorance and indifference of the teaching of their peculiar Gospel. But as we admitted in our previous articles on the "Birthdays of Musicians," it's a complex philosophy, and like the good old agnostics, we have not accepted it, nor do we reject it.

Bach then was born in an astral region of fire and water, or water and fire, as Pisces is the outgoing sign. Astrologers declare that the pronounced faults of Pisces people are obstinacy, forgetfulness, improvidence and great restlessness. Their virtues are quite as pronounced, but there is no need of enumerating these, as the "Pisces" musicians who happen to read THE MUSICAL COURIER must be aware of their own "best traits." The faults of the Aries people are described as quick temper, loquacity, caprice, determination to be "first" in every deal, and a general and determined desire to regulate and "boss" everything and everybody. Aries rules the head, and as a natural result Aries people who amount to anything are born leaders. Putting the faults of Aries and Pisces together, the individual who can claim them all must be a wonderful being. After knowing the faults of both signs, it is not hard to believe what the astrologers claim. From reading Bach's life we are inclined to believe that the sign Aries dominated his career far more than the sign Pisces. Bach was a great soul and, although blind in his old age, sublimely trustful in his God and his fellow men.

A study of the life and works of Franz Josef Haydn, born at Rohrau, Austria, March 31, 1732, died May 31, 1809, reveals many of the higher attributes credited to the Aries people. Composing as

he did "The Creation" in his old age, Haydn to the close of his life remained the embodiment of a lovable nature. The Aries people are said to be generous to a fault, and many of us believe Haydn was that and more when he chivalrously declared that he would have married a certain old lady who was madly in love with him but for the unfortunate impediment—a wife. Despite the grinding poverty of his childhood, the hardships and sore disappointments of his youth and early manhood, Haydn cherished no grudges toward mankind. "Dear Papa Haydn," as he was affectionately called by a few pupils and friends, illustrated in his conquering spirit that Godlike patience and faith in one's own powers will ultimately crown with success any any righteous ambition persistently adhered to.

Other musicians born in March, the month of the bloodstone, strong winds and St. Patrick's Day, include Bedrich Smetana, born March 2 (1824), died May 12 (1884); Ruggiero Leoncavallo, born March 8 (1858), still living; Dudley Buck, born at Hartford, Conn., March 10 (1839), still finds life endurable in the Borough of Brooklyn; Pablo de Sarasate, born same date as Buck, but in the year 1844, still living; Francesco Lamperti, born March 11 (1813), died May 1 (1892); Alexandre Felix Guilmant, born March 12 (1837), still living; Sebastian Bach Mills, born March 13 (1838), died in 1898; Johann Strauss, Sr., father of the famous waltz king, was born at Vienna March 14 (1804), died there September 25 (1849); Enrico Tamberlik, was born March 16 (1820), died March 14 (1889); Josef Gabriel Rheinberger was born March 17 (1839), still living; Carlo Rosa was born March 22 (1842), died April 30 (1889); Franz Bendel was born March 23 (1833), died July 3 (1874); Giovanni Battista Viotti was born the same date, but 'way back in the year 1753—Viotti died in London, March 10 (1824); Maria Felicita Malibran was born March 24 (1808), died September 23 (1836); Mathilde De Castrone-Marchesi was born at Frankfurt-on-the-Main March 26 (1826), and as the whole musical world knows, makes her home in Paris; Antoine Edouard Batiste was born March 28 (1820), died November 9 (1876); Johann Wilhelm Hässler was born March 29 (1747), died March 29 (1822); Sir John Hawkins was born March 30 (1719), died May 21 (1789).

LISZT MONUMENT CONCERT.

THE concert which took place on Thursday afternoon last, for the benefit of the Liszt Monument Fund, brought in through the sale of tickets \$807. Richard Burmeister contributed his valuable services, and Frau Schumann-Heink also sang without remuneration, both artists co-operating to bring about the success of the performance. The Liszt monument requires about \$11,000. Of this sum \$8,000 has been collected in Germany through concerts at which important artists played and sang in the same manner as Mr. Burmeister and Mme. Schumann-Heink did here, contributing their services to the fund. On Monday the \$807 was sent to the treasurer of the Liszt Monument Fund, of Weimar, who is residing at Leipsic, Mr. Burmeister mailing the draft.

An outlay of over \$400 was necessary for the concert, in the renting of the hall, printing, advertising, &c., and the necessary concert expenses. This outlay of over \$400 was paid by the Everett Piano Company, which refused to be recompensed for the expenditure. It is only right that this fact should be recorded, for it is equivalent to a contribution of that amount to the Liszt Monument Fund on the part of the Everett Piano Company.

Effie Stewart's Song Recital.

Miss Effie Stewart, the dramatic soprano, will give a Lenten recital in the small ballroom of the Waldorf-Astoria on March 18. Miss Kate Stella Burr will play Miss Stewart's accompaniments.



The Agnostic to the Unknown God.

O God! O Father of all things! O Lord and giver of life!
O fountain of peace and blessing! O centre of storm and strife!
The waves of Thy will roll onward: I stand alone on Thy shore:
I veil mine eyes in Thy presence: I seal my lips—and adore.
Art Thou not Force and Matter? Art Thou not Time and Space?
Art Thou not Life and Spirit? Art Thou not Love and Grace?
Do not Thy wings o'ershadow the whole and the humblest part?
Are not the world's pulsations the ebb and flow of Thy heart?
O God! O Father of all men! O Lord of Heaven and Earth!
Shall we, who are dust before Thee, exalt Thy wisdom and worth?
Shall we, whom Thy life embraces, set forth Thy life in our creeds?
While the smoke of Thy battle blinds us shall we read the scroll of Thy deeds?
We spin the threads of our fancy; we weave the webs of our words;
But nearer to truth and knowledge are the songs of the quiring birds.
The rays of Thy golden glory fall free through our nets of thought:
And all that we seek is hidden, and all that we know is naught.
How shall I kneel before Thee who hast no visible shrine?
Is not the soul Thy temple? Is not the world divine?
Will tower or transept tell me what the snow-clad mountains hide?
Is the surging anthem holier than the murmur of ocean's tide?
To whom hast Thou told Thy secret? On whom is Thy grace poured out?
Whose lamp will direct my goings? Whose word will resolve my doubt?
Shall I turn to the sects and churches that teach Mankind in Thy name?
But the best is a mote in Thy sunshine, a spark flung out from Thy flame.
Slowly through all my being streams up from each hidden root
The sap of Thy life eternal—streams up into flower and fruit.
Is this the truth that we dream of? We seek what we ne'er shall know;
But the stress of Thy truth constrains us when the springs of Thy love o'erflow.
At night, when the veil of darkness is drawn over the sunlit blue,
The stars come out in the heavens, the world grows wide on my view.
At night, when the earth is silent and the life-waves cease to roll,
The strains of a deeper music begin to wake in my soul.
Is it then, O God! that we know Thee—when the darkness comes—is it then?
When the surges of thought and passion die down in the hearts of men?
Is it then that we hear Thy message? Is it then that we see Thy light?
Is the sound of Thy voice our silence? Is the sheen of Thy face our night?

—EDMOND HOLMES in the Spectator.

HERE is something very funny in the fact that George Bernard Shaw is now a town councillor of London, wearing robes and sitting solemnly at some conclave wherein fat philistines discuss

poor rates and what not. Either Mr. Shaw is becoming civilized—more's the pity!—or else he is planning some joke upon his associates. Maybe he is getting material for a new play. Yet I am alarmed. Since his marriage—fancy this Keltic jester a husband!—he has become alarmingly sober-sided. What if he should take to boiled shirts, religion, roast beef and beer! The catastrophe would be only paralleled by Mark Twain becoming a high muck-a-muck in the Church of the Christian Scientists.

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I do so love grand opera; indeed there is only one other unmusical form of which I'm fonder— oratorio. Before I am cremated I desire that a barber shop quartet will sing "And Jesus Wept" over the remains. That will endear death to me.

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One night in his railroad flight across the continent Campanari left his stateroom to get a drink of ice water, for he had been smoking much before he went to bed. The popular baritone occupied quarters in the private car of a celebrated prima donna; so he tip-toed down the aisle and out through the door toward a rear car. The devilish door snapped to, and *en chemise* in the middle of a boundless prairie, riding at the rate of 50 miles an hour, he stood between cars and sneezed, laughed, cursed, chattered with cold, yet fearful of arousing the colored Czar of the train. Besides, Mr. Grau and the "push" were in the rear cars—and he did not care to explain. The joke would be "on him."

The singer stared desperately at the bell rope, but did not dare use it. He trembled at the consequences of stopping a "special" in full flight. But bare legs and feet meant cold, and cold might result in anything. Campanari became enraged, amiable man as he is. He drummed with his fingers on the thick glass of the partition, but to no avail. The porter must be aroused! Then came an inspiration of genius. He quickly jerked the bell rope, opened the side door, and swung outside, though it was a trick that might have cost him his life. In less than a minute the train stopped, and there was a tremendous hub-hub. The trainmen were all over the place with lanterns, and they say the language of the engineer was not fit for reprint. Then Campanari was discovered—soundly sleeping on the lowest step of the car, and when he was rudely awakened, rubbed his eyes, stood up and said with a yawn: "What, Kansas City already?" They led him to his bed shuddering as they told him of his narrow escape from death during his sleep walking. Superstitious members of the company avoided him for days, and there were even rumors of *jettatura* or evil eye.

But Campanari got to his bed and escaped pneumonia. The only suspicious person was the engineer. He remarked: "Tell with your ghost story! A live man pulled that cord. Didn't it wake me up?" He was presently placated. The above is the true story of the singer's only American appearance as Rodolfo in "La Sonnambula."

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Ernst Von Dohnányi made his farewell—for the present—appearances in this city last week. At a Kneisel Quartet concert he played with Alwin Schroeder, his new 'cello and piano sonata, a work that will never fire rivers, yet a clever, promising piece of writing. The piano part overrides the 'cello throughout, but that was to be expected. Not every composer is so fair in his apportionment of solo work as was Mendelssohn in his 'cello sonatas. There is some brilliant, showy writing in the Dohnányi Scherzo, with its suggestion of Liszt's "Gnomereigen." Saturday afternoon, after playing the C minor Variations of Beethoven—for it was a Beethoven program—he gave the A flat Sonata, op. 110, and the C major Sonata in the first group of three dedicated to Haydn. These he followed with the

Polonaise, op. 89, the Andante in F, and the humorous Rondo, op. 129.

There might have been more tenderness in color and mellowness of tone in the first movement of the A flat Sonata, but in the Adagio and Fugue little was left to be desired. This Hungarian pianist has a marked predilection for the music of Beethoven. He plays it lovingly, yet vigorously. As he is not a man of sloppy sentiment, his style suits the sonatas. In the C major Sonata, his healthy touch, crisp and vital, was all devoted to the best advantage. Mendelssohn Hall was well filled, and there was applause and several encores.

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A large audience was attracted to Mendelssohn Hall last Thursday afternoon to the concert given for the benefit of the fund for the Liszt monument in Weimar. The concert was the result of the unselfish work of Richard Burmeister, with the generous co-operation of A. M. Wright, of the Everett Piano Company. Mr. Burmeister presented an interesting program devoted exclusively to Liszt's compositions. One of them was novel Variations on the Basso Continuo of the Crucifixus of Bach's B minor Mass, ending with a choral. A footnote on the program informed us that these variations were played by Liszt at his last public appearance, April 28, 1875, in a concert given in Hanover, Germany, for the benefit of the Bach monument in Eisenach. Mr. Burmeister also gave the great B minor Sonata, "Bénédiction de Dieu dans la Solitude," the A flat Valse Impromptu and the Pester Carnival.

This program, played from memory, was taxing enough without the amount of preliminary work necessary to make the concert a success. It was one; nearly \$1,000 will be sent to Weimar to increase the fund. Of Burmeister's artistic playing it is rather late in the day to dilate upon. He was in peculiarly "good voice," as they say of the singers, and read the difficult B minor Sonata with great breadth of tone, poetic sentiment and sustained power. The work is chaotic, but full of original strokes, and anticipations of modern compositions that amount to genius. In the stunning octave finale in B major the pianist let himself go, and the close was full of reverberating glories.

The Valse was given with the utmost coquetry and delicacy, and the Rhapsody was most brilliant. There were also two transcriptions of Mendelssohn and Wagner. Madame Schumann-Heink sang three songs, and "The Three Gypsies."

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I bought a copy of "Tchaikovsky," by Rosa Newmarch, thinking that I might get hold of some new and vital facts in the life of this great composer. But I got few. Mrs. Newmarch is a serious, hard working collator, and has sifted Kashkin to build up a commonplace story. There is no index, there is no table of contents, and the tale of the Russian's death is simply dodged. As for the facts therein contained, I need hardly inform the readers of THE MUSICAL COURIER that they have already appeared in these columns.

An extended study of Tschaikowsky has yet to be published. When it does appear it will be signed by Ernest Newman, the author of the remarkable study of Wagner. Mr. Newman wrote me several months ago from Liverpool telling me of his project. I need hardly add that his contribution to the scanty literature on the subject will be a classic.

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Poor Milan of Servia! I met the ex-king in Paris five years ago at the Montferino, and after a five hours' session, during which he asked me to hunt up an American heiress for his son, Alexander, "Sacha," he went off with his private secretary in a high dudgeon, because I refused to open any more beer. But I had to pay the bill, and a pretty one it was. However, I got even by writing a newspaper story of the stirring event, and mailing a copy to Milan in Nice. He was not polite enough

to acknowledge its receipt. And now he has gone over the eternal ferry, where even water is at a discount.

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W. F. Apthorp's "The Opera, Past and Present," is the best all round condensed work on the subject in the English language. As I have read the book through twice, I may be permitted this opinion. There are things in it to which I cannot subscribe, but that is because Mr. Apthorp wrote the book. If I had written it Mr. Apthorp would have as mildly dissented. The fact is we all have our opinions, and few of them are final. For example, the Boston critic will have his hands full for the next few months, fighting for his heretical notions concerning Scarlatti. That the Neapolitan was the inventor—reputed so at least—of the *Recitativo Stromentato* and the *Aria da capo* does not feaze Mr. Apthorp. He simply denies to him a place in the main stream of operatic tendencies. And he put his case very clearly, very forcibly, as you may see on perusal.

The author considers the beginnings of opera with the *Camerata* in Florence, carries us through the European conquest, to Gluck, to Mozart, to the Italians, French, Germans and finally lands us in Wagner's lap. The chapter devoted to the great Richard is singularly sane and fair. He loves Wagner, but discerns his forbears none the less. Mozart and Verdi are treated sympathetically, and altogether there is much information, original criticism and a delightful intimate style stuffed into the two hundred and odd pages of this volume. There are a few slips, as, for instance, on page 217, where Bruneau's instead of Charpentier's name has crept in as the composer of "Louise." But this will be remedied in the next edition, which is doubtless ready now. The book should be a success.

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My old friend, Arthur Mees, the present conductor of the New York Mendelssohn Glee Club, and former assistant conductor of the Thomas Orchestra, has taken his courage in both of his hands and written what no one else dared to—a volume on "Choirs and Choral Music." To accomplish a task of this magnitude one must be very enthusiastic, very patient, and a musician of the soundest taste and training. Mr. Mees is a man of much experience in choral work. He helped to drill the Cincinnati Festival choruses, and the subject has been for years his hobby. Many midnights we have seen together over his beloved theme of Flemish contrapuntalists. As a writer he was formerly the annotator of our Philharmonic programs, and he commands a clear, entertaining, expository style, one slightly impersonal, and one admirably adapted to the subject he so judiciously handles.

I received his book in proof sheets, not a particularly agreeable form through which to approach an author, yet I read these sheets at one sitting—about 230 pages. Beginning with the Hebrews and Greeks, the great perfectors of the noble art of choral singing, the writer sails through the entangling roots of the early Christian Church, the mediaeval Church, after the Reformation, down to Bach, to Händel, to Dom Lorenzo Perosi, the latest claimant for choral honors. I particularly enjoyed the estimates of Palestrina, Bach and Händel. Mr. Mees devotes two chapters to amateur choral culture in Germany, England and America, and a separate chapter on the chorus and chorus conductor. This last is eminently practical. Indeed, the book is a practical one, and learned without being pedantic. I can recommend it heartily.

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When Verdi was about to bring out "Othello" in Milan, a noted French critic approached him and asked to be allowed to be present at one of the final rehearsals. The composer replied that he could not possibly grant his request as he had decided that

the rehearsals were to be absolutely private, and he could not make an exception in favor of any one journalist, however distinguished. The Paris critic protested that his account of the opera might not be all he should like it to be. "You see," he explained to the composer who affected not quite to understand, "I shall have to telegraph my article the same evening. It will necessarily be hastily written, and the impression in Paris the next day may suffer in consequence." But Verdi was more than equal to the occasion. "My dear sir," he made answer, "I do not write for 'the next day.'" The critic bowed himself out.

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A friend, knowing my interest in the pedigree of the Arnold family of Rugby, says a writer in the London *Chronicle*, has called my attention to the note quoted from a correspondent's letter on page 5 of Thursday's issue (November 15). The news that "the Arnold family is of Jewish extraction, and that its Hebrew name in Germany, whence it came to this country, was Aaron," is news indeed. Presumably your correspondent has some authority for his statements, and I should like to know it. For some years I have been familiar with the Arnold pedigree, and have quite recently elucidated the maternal descent of Matthew and other children of Dr. Arnold, of Rugby, from Prince Thomas, of Brotherton, son of Edward I., by his second marriage with Marguerite, daughter of Philip III., "le Hardi," of France. In my researches I have had the ready assistance of several of the present generation of the Arnolds.

In the paternal line, Dr. Arnold, of Rugby, may be regarded as the patriarch of the family. He was the son of William Arnold, of Slatwoods, Isle of Wight (Her Majesty's Collector of Customs), by his wife Martha, daughter of John Delafield. From the family records William's immediate progenitors had been settled in the Isle of Wight for two generations, and traditionally are said to have been of Suffolk origin. It may be noted that a family of Arnolds is recorded as of Cromer in the Herald's Visitations of Norfolk, 1563, 1589, 1613 and 1664, although the connection between them and the Arnolds, of Rugby (if any), has yet to be established.

The mother of Matthew and grandmother of Mrs. Humphry Ward and the Arnold-Forsters was Mary, daughter of the Rev. John Penrose, vicar of Fledborough, who was a kinsman of the Duchess of Kingston of the famous bigamy case, and owed his incumbency to her patronage. Through Mary Penrose Matthew Arnold derived from the Fords, of Devonshire, the stock from which the Elizabethan dramatist John Ford also sprang.

There is no need to go away from England in pursuit of the Arnold pedigree. Arnold is a well and old established English surname widespread in the East, Midlands and Southwest. According to Guppy, its greatest relative frequency is in Warwickshire, Rutland, Monmouth, Essex and Hampshire. In ultimate origin it may be old German, but this can be left to philologists to discuss. For centuries it has been an English yeoman name, and, although remembering that in genealogy the unexpected has a knack of happening, I am willing to accept correction if your correspondent furnishes proof. Until that proof is furnished, and without standing behind any man in admiration for the Jewish race, I shall continue to discern in the lineaments of Matthew Arnold's countenance the physical peculiarities of his ancestry belonging to our patrician English race—compound of Norman, Saxon, Dane and Celt—and to attribute the peculiar character and quality of his mind to the fusion of the blood he inherited from his mother with that of the sturdy English yeoman stock whose surname he with others of his immediate kin has rendered illustrious.

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When Tennyson was nearing sixty years of age, and his fame might fairly be assumed to be world-

wide, Edward Moxon, the publisher, decided to approach Gustave Doré and commission him to illustrate the "Idylls of the King." After Doré had considered the proposal, he asked: "Who, then, is this M. Tennyson?"

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A. T. Quiller-Couch has some unexpectedly vigorous deliverances in the *Pall Mall Magazine* apropos of fiction. "When the time comes," he says, "to estimate exactly what German influence did for English literature in the nineteenth century, we shall probably find cause to be sorry for much that seemed mighty fine to us in the great Victorian days—the intemperate worship of strength, the demand for originality at any cost, the public consent that any vagaries of language were permissible and even admirable so long as they helped a writer to flaunt his own personality and arrest attention. But we shall also have to reckon that it kept us loyal to philosophy in days when science threatened to invade and break up the deeps. With each discovery we have never lacked, in poetry or in prose fiction, philosophers to hold us from panic. Lastly, French realism and Russian realism reached us together, or almost together, and by the second the first stood condemned. Zola observed no more carefully than Tolstoi, De Maupassant directed his observation no more exquisitely than Turguineff, and beside the two Russians the two Frenchmen were no less evidently shallow than muddy. To say that Turguineff and Tolstoi saved the Novel would be, I believe, quite false. The Novel would have saved itself, and, not to go beyond our own shores, when George Eliot died Mr. Meredith carried on the fight. But these two men did impressively and in the sight of Europe uphold, vindicate and establish the truth that the concern of fiction is with things spiritual, intimate, deep, not with things material, external, shallow; with interpreting the hearts of men, not with counting their buttons; with ideas, not with phenomena; that it uses phenomena, as all arts must use them; but as a means only to arrive at stability, peace and law—or at such glimpses as men may get of eternal law."

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"Atkins."

Yonder's the man with his life in his hand,
Legs on the march for whatever the land,
Or to the slaughter or to the maiming,
Getting the dole of a dog for pay.

Laurels he clasps in the words "Duty done,"
England his heart under every sun—
Exquisite humor! that gives him a naming
Base to the ear as an ass' bray.

—GEORGE MEREDITH in the Westminster Gazette.

Brounoff Lecture at Englesea School.

The Girls' School at New Milford profited by the Platon Brounoff lecture recital on Russian music last Friday evening, the Russian à Capella Choir going along, and the solos by all being greatly enjoyed. The lecture recital, which began at 8, continued until 10, and on further urging was amplified until 11 o'clock was reached. Much enthusiasm was aroused by Mr. Brounoff's singing and piano playing, as well as his bon mots. Tenor Richardson and Basso Budianoff created much interest.

Mr. Brounoff played the Rachmaninoff Prelude, Rubinsteins Barcarolle and his own Nocturne, the latter being demanded.

Vivien McConnell Plays.

At Holy Trinity Church, of Harlem, this pupil of Brounoff played the following solos last week: Rondo Brilliant, Von Weber: Valse in B flat, Godard: Prelude, Rachmaninoff, and pleased everybody by her brilliant and effective playing.

Miss McConnell's concert at Knabe Hall on the 28th inst. promises well.

LEIPSIC PHILHARMONIC ORCHESTRA.**Von Slivinski Creates a Furore.**

THE Leipsic Philharmonic Orchestra, Hans Winderstein conductor, gave its first concert in America at Carnegie Hall last Friday evening. Despite the fact that it was opera night—the first performance this season of "Siegfried"—there was an audience that completely filled the auditorium and before the end of the evening made considerable noise, because of the enthusiasm which was aroused by the playing of the men from Leipsic. The program consisted of Beethoven's Fifth Symphony; Tschaikowsky's B flat minor Piano Concerto; prelude to "Die Meistersinger"; prelude and Liebestod, "Tristan and Isolde," and overture to "Tannhäuser."

The new band is composed for the most part of young men. It numbers about sixty, and plays with a youthful vigor and precision very refreshing after some of the bloodless and namby-pamby orchestral work we have heard this season. It is in reality young blood, and as we all know it is blood that tells. Even the tympanist does not look older than twenty, but he handles his instruments like a veteran. The general tonal quality of the orchestra is elastic, firm and very resonant. There are defects, the usual defects of most organizations. The first oboe is a capable artist with a large tone; the bassoons are good; the brass sonorous, particularly in the horn and tuba department. The first trumpet had a too brilliant and penetrating tone at this concert; but this defect may be set down to a lack of acquaintance with the acoustics of Carnegie Hall. The strings are excellent, smooth and compact, and splendidly drilled in attack. When muted or playing *pianissimo* they "speak" very well. The contrabass, six in number, are a trifle heavy footed and "tubby" in quality. This was noticeable in the trio of the Beethoven Scherzo. Mr. Winderstein has trained its woodwind so that its attack is even and its body of tone homogeneous. There was some forcing at first, the natural result of nervousness at an important début, but after this wore off it was plain to all unprejudiced listeners that the Leipsic Philharmonic Orchestra is deserving of its reputation, a reputation earned in many Continental cities.

This should set at rest any rumor that the orchestra is a "scratch" one hastily gotten together for an American tournée. The conductor, Hans Winderstein, is a graceful man, in the prime of life, an experienced musician, composer, and a great favorite in Leipsic. It was easy to see by his firm yet plastic beat that his training had been of the severest and soundest. He knows exactly what he wishes, and has the technical ability to communicate his wishes to his forces. His beat is direct, and at times suggests the forcible movements of the late Hans Von Bülow.

Beethoven's C minor Symphony was read with singular sincerity and directness. In it were no new fangled notions, rhythmic or dynamic; it was simple, masculine and very musical. The scherzo was excellently delivered, and there was a massive climax in the finale. Health rather than poetry was the keynote of the interpretation. The prelude to "Die Meistersinger" showed what the band could accomplish technically. The polyphony was clear, the woodwind episodes precise in attack and intonation, and the close sonorously impressive. The "Tannhäuser" Overture gave the strings an opportunity, and they passed through the ordeal with honors. The "Tristan" music alone was not what

we expected. Emotional depth and passion were lacking. But Mr. Winderstein proved himself a conductor of the first rank, and a man possessing considerable magnetism.

Although Herr Von Slivinski was advertised to play Chopin's E minor Concerto, the program announced Saint-Saëns' in G minor. He nevertheless selected Tschaikowsky's First Concerto in B flat minor, to reintroduce himself here after an absence of six years. In that time this Polish virtuoso has greatly improved in repose, tonal quality and interpretative power. He still manifests nervousness, but his nerves are under better control, though a disposition to run away at times with his rhythms is perceptible. His technical proficiency is enormous. He has fingers like steel mallets, and his wrists are supple and powerful.

Von Slivinski played the concerto with full comprehension of its meanings. It was very brilliant in the first and last movements—the cadenza was broadly built up—and there was grateful tone color in the beautiful romanze. This scherzo-like valse, with its shimmering arabesques, was child's play for the pianist's fleet fingers. In the rondo he enunciated the very Russian theme with true Slavic fire.

Von Slivinski was recalled four times before he would play, and then, as the applause became uproarious, he gave with extreme delicacy and absolute finish the F minor study of Liszt from the concert set of three. His success was great, and he will be heard again with pleasure.

At the second concert last Sunday evening this was the program presented:

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| Overture to Rienzi..... | Wagner |
| Concerto No. 3, in B minor, for violin..... | Saint-Saëns |
| Sorma Pick-Steiner, violinist and concertmaster. | |
| Serenade..... | Hans Winderstein |
| Valse Caprice | |
| Capriccio Italien..... | Tschaikowsky |
| Prelude to Lohengrin..... | Wagner |
| L'Arlésienne Suite..... | Bizet |
| Variations from the Emperor Quartet..... | Haydn |
| (String orchestra.) | |
| Overture to Oberon..... | Weber |

This concert was a thoroughly enjoyable affair, being popular in character and well attended. Mr. Winderstein's own compositions are clever and melodic and were very well received. The orchestra was best in the Bizet Suite, though the conductor's readings of the "Rienzi," "Oberon" and "Lohengrin" music were thoughtful and brilliant. Herr Sorma Pick-Steiner, the concertmaster of the organization, gave a dashing performance of Saint-Saëns' Concerto and supplemented it with Hubay's "Czardas." It must be remembered that the Leipsic Philharmonic Orchestra is composed of musicians who have always played in regular orchestras and never at balls, dance parties or restaurants.

Arthur Whiting's Piano Recital.

At his recital in Mendelssohn Hall Saturday afternoon, March 9, Arthur Whiting will play the Brahms Sonata in F sharp minor; the Brahms Intermezzo No. 1, and the Intermezzo No. 2, in op. 117; the Rhapsody in G minor and the Rhapsody in E flat, all by Brahms. In addition to these compositions Mr. Whiting will play a number of his own compositions, a ballade, romance and rhapsody, and his "Suite Moderne."

Few artists have been as busy this season as Herbert Witherspoon, whose remarkably fine bass voice has been heard and appreciated all over the country. On March 6 Mr. Witherspoon will be heard in oratorio at Albany, N. Y., and on March 29 he will give a song recital and sing the "Daisy Chain" at Cleveland, Ohio. He has also been engaged for an important concert in Newark.

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DAY AND EVENING CLASSES.

ADMISSION DAILY.

Blanche Duffield.

MISS BLANCHE DUFFIELD, the soprano now on a tour with Sousa, is delighting audiences and critics in every city. Some of her recent press notices include:

Miss Duffield has a fresh, pleasing and well cultivated voice. For an encore Miss Duffield sang "Swallows," a ballad well fitted to bring out the best qualities of her voice, these being purity and freshness of tone.—*Brooklyn Eagle*, January 4, 1901.

Miss Duffield's voice has a sweet, warm color, and considerable power and flexibility. She was heard with great pleasure.—*Brooklyn Standard-Union*, January 4, 1901.

Miss Duffield sings with great freedom and confidence. She has a clear timbre, pleasing and untrammelled by the piercingness that comes from any intrusion of reedy quality. Her range is ample and voice register very even and delicately merged. Her stage presence and personality are helpful factors. She easily controlled the color work of the Sousa composition. Mr. Sousa has seldom had so pleasing soloists. They are bound to stand in high favor throughout the great tour which is just beginning.—*Wilkes-Barre, Pa., News*, January 9, 1901.

Miss Duffield, a soprano of unusually pretty face and sweet voice, added a pleasing change to the program.—*Scranton Republican*, January 10.

Miss Duffield shows splendid technic and took the difficult passages with exquisite neatness.—*Knoxville, Tenn., paper*, January 20, 1901.

The vocalist, Miss Blanche Duffield, in a clear, expressionable soprano voice, sang one of Sousa's songs marked "new." She came back and brought the gladsome springtide with her. One thought she was a lark, a nightingale, a whole bush full of nature's song birds.—*Nashville American*, January 24, 1901.

Miss Duffield has a voice of remarkable range, rare sweetness and an exalted standard of training, and behind it is an intelligent understanding that takes excellent care of the possibilities falling to her.—*Commercial-Appeal*, Memphis, January 25.

The vocalist Miss Blanche Duffield possesses a fresh voice of not great volume, but of very fine cultivation.—*Memphis Scimetar*, January 25.

Miss Blanche Duffield is a well equipped soprano, her voice possessing sufficient carrying power to be heard in all parts of Convention Hall.—*Kansas City Journal*, January 26, 1901.

Miss Duffield, the soprano with the band this season, has a beautiful voice, which has been highly cultivated.—*St. Joseph (Mo.) Gazette-Herald*, January 29, 1901.

Miss Duffield, the soprano, has a voice that is clear and strong, and, what is of equal importance, it is wonderfully sympathetic.—*Des Moines Leader*, January 30, 1901.

Miss Duffield is endowed with a light soprano voice, which she used to good effect in Mr. Sousa's new waltz song, "Where Is Love?" She graciously responded to the hearty applause she received by singing "Spring Is Come."—*The Omaha World-Herald*, January 31, 1901.

Miss Blanche Duffield has a very clever and well cultivated voice.—*Lincoln (Neb.) Evening News*, February 1.

Miss Blanche Duffield scored a distinct hit. Her first song, "Where Is Love?" one of Mr. Sousa's latest compositions, was exceedingly difficult, but was rendered with remarkable ease and purity of tone. Miss Duffield possesses a very full soprano of high range, her D natural in the song mentioned being as clear as a bell and seemingly reached without an effort.—*Colorado Springs Gazette*, February 6, 1901.

Blanche Duffield, soprano, has a voice of large range, and excels in coloratura. Her execution is carefully studied. Her method is admirable.—*Pueblo Chieftain*, February 6, 1901.

Miss Duffield, the soprano, won hearty plaudits by her remarkably clear and expressive voice.—*Salt Lake City Herald*, February 9, 1901.

Miss Duffield sang a new Sousa song, "Maid of the Meadow," was well received and encored.—*The San Francisco Call*, February 11, 1901.

Miss Duffield, the soprano, has a voice of remarkable range, and her solo, "Maid of the Meadow" (Sousa), fairly captivated the house, and of course she received a very enthusiastic encore, and

her second number I thought even better than the first.—*The Fresno Morning Republican*, February 19, 1901.

Blanche Duffield contributed the vocal part of the program with a soprano of good quality, fair compass and excellent training.—*San Francisco Evening Post*, February 21, 1901.

Sousa's soloists this season are the best he has ever taken out with him. Miss Duffield's vocal numbers were well received—and a Riverside audience is critical and slow to warm up—but her effort earned her a recall. She trilled like a bird, and her vocal effort was made all the more beautiful by the accompaniment, which was made up entirely of reed instruments.—*Riverside (Cal.) Morning Enterprise*, February 21, 1901.

Miss Blanche Duffield has an exceedingly flexible soprano voice, excellently trained, and of sufficient power to fill the Pavilion. She was given two encores to her solo, "Maid of the Meadow," responding with "Swallows," by Cowen, and "May Day," by Walther.—*Los Angeles Herald*, February 22, 1901.

Leonora Jackson.

SAN FRANCISCO, February 20, 1901.

THE musical event of the week has been the appearance of Leonora Jackson. Her first concert was given on Monday afternoon at the California Theatre before a most enthusiastic audience. On Wednesday there was a large audience to hear this young violinist, and a third concert has been arranged to take place at the Sherman, Clay & Co. Hall on Friday evening.

Miss Jackson has had a most successful trip thus far, and has played nearly eighty concerts through the South, Texas, Arizona and Southern California. From here she goes to Portland, Ore., playing three weeks through that part of the country, and also in Victoria, B. C.; then through Montana and other Western States through to the East. Miss Jackson's press notices have been uniformly complimentary. The programs for the two concerts already given are appended. On Wednesday Mrs. Birmingham, of this city, substituted on very short notice for Miss Elburna who was indisposed.

MONDAY.

| | |
|--|-----------------|
| Polonaise | Liszt |
| Waltz Song | Arditi |
| Concerto No. 4, D minor | Miss Jackson |
| Abends (At Evening) | Raff |
| Toccata | Sgambati |
| Mr. Pratt. | |
| Nocturne, D flat | Chopin-Sarasate |
| Humoresque | Tchaikowsky |
| Madrigale | Simonetti |
| Hungarian Dance | Brahms-Joachim |
| Miss Jackson. | |
| The Night Hath a Thousand Eyes | Gaynor |
| Ouvre tes Yeux Bleus | Massenet |
| Maiden's Wish | Chopin |
| Miss Elburna. | |
| Ronde des Lutins (Hobgoblin Dance) | Bazzini |
| Miss Jackson. | |

WEDNESDAY.

| | |
|--|----------------|
| Widmung | Schumann-Liszt |
| Aria, Caro Nome (from Rigoletto) | Verdi |
| Concerto, G minor | Bruch |
| Nocturne | Chopin |
| Humoresque | Berger |
| Russian— | |
| Adoration | Borowsky |
| Serenade | Arensky |
| Berceuse | Arensky |
| Zephyr | Herbay |
| Miss Jackson. | |
| Sunshine Song | Grieg |
| Der Neugierige | Schubert |
| May Morning | Denza |
| Miss Elburna. | |
| Hungarian Fantaisie | Ernst |
| Miss Jackson. | |

Deming Sight Singing Classes.

MISS DEMING, the well-known representative of the Galin-Paris-Chevé method of sight singing, is bringing out beautiful results in her work at Carnegie Hall.

Miss Deming applies educational methods to her work, and has made it of great value to students of the various instruments and harmony, as well as vocalists.

Classes which began this season are reading part songs from the staff notation without the aid of an instrument. The only way to raise the standard of chorus work is to teach the individual to read music fluently. Vocal teachers and choirmasters find their work much easier when all can read music at sight without an instrument.

The spring term of the school will begin Tuesday, March 12. Morning class at 11 o'clock, afternoon class at 5.

Pupils are requested to register at an early date. Visitors are always welcome to the opening lessons of the class, when the principles of the work are fully explained.

Sir Arthur Sullivan's "Prodigal Son."

THE above oratorio will be presented under the direction of William C. Carl in the "Old First" Church, New York, at the afternoon service, beginning at 4 p. m. on Sunday, March 10. Solo parts will be taken by Mrs. Ellen Fletcher-Caples, soprano; Edward W. Gray, tenor, and Andreas Schneider, baritone. Mr. Carl's full choir of well developed and carefully trained voices is preparing to give an elaborate and impressive performance on this occasion, which will constitute the first of a special series of musical services at the "Old First" Church.

Press Notices on the Hay-Thompson Songs.

The work has attracted considerable attention.—*Brooklyn Daily Eagle*, February 10, 1901.

WASHINGTON, January 31.—Having made her début as a poet by publishing recently a volume of lyrics entitled "Some Verses," Miss Helen Hay, daughter of Secretary of State John Hay, now comes before the public as a full-fledged song writer.

Three pretty poems from her book have been set to music by Miss Berenice Thompson.—*New York Journal*, February 1, 1901.

HER POETRY SET TO MUSIC.

There is a peculiar quality about the poetry of Miss Hay which renders it particularly well fitted for musical rendition, and some selections from her verses have been set to music by Berenice Thompson, and are just now being sung in every drawing room in the capital. Washington likes to sing songs composed by its own people. Some years ago Hubbard Smith made himself the most popular man in society there by his song of "A Little Peach in an Orchard Grew." He had not only the capital but the whole country singing it. It is said that Chief Justice Waite was once detected humming the air in full court. Miss Hay's three poems, which now appear in a musical setting, are songs of love and death, and are entitled "Tones Passing," "The Everlasting Snows" and "Sleep, My Heart." The music is of the "classic" style, and is arranged for either baritone or contralto. The songs were sung for the first time at a musical at which were present a selected number of the members of the Diplomatic Corps and some chosen Senators.—*New York Press*, February 10, 1901.

The songs are interesting by reason of the fact that neither in the words nor in the music is there any attempt at reaching the "popular standard." Both the author and the composer have set themselves to attain a high standard, and to do work which is worthy of a serious place.—*New York Times*, February 3, 1901.

Washington society has acclaimed Helen Hay, the young daughter of the Secretary of State, as a poetess of promise. Three lyrics from her book, "Some Verses," have been set to music by Berenice Thompson. Miss Hay's music shows no hereditary leanings toward the "Jim Bludsoe" type of poetry. One of them is called "Sleep, My Heart."—*Philadelphia North American*, January 31, 1901.

The "Three Songs" are published by E. F. Droop & Sons, Washington, D. C.

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. . Soprano.

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Music in Canada.

AMISS CLARA CODE, soprano, and Arthur Dorey, organist, recently gave a recital in Smith Falls, Ont.

Under the direction of Mrs. Jean D. Ives, the series of Sunday concerts will be continued in Her Majesty's Theatre, Montreal, the next event taking place on March 10.

A large audience greeted Miss Hollinshead and O. Stewart Taylor at their recital in Karn Hall, Montreal, on the afternoon of February 23. Prominent local artists assisted.

An attractive program was presented in Karn Hall, Montreal, on Sunday afternoon, February 24, by Louis Charbonneau, Henri Jodoin, Miss Marie Terroux, Miss Taschereau, Miss Georgie Turner, Mr. Spencer, Mrs. Turner and E. A. Hilton.

In Montreal it is rumored that Horace W. Reyner will resign his position as organist at the Church of St. James the Apostle, and become organist at the Douglas Methodist Church.

Miss Hodge, Miss Maud Regan, Miss Inez Smith and Miss Boomer were among the performers at a concert given on February 20 by the Women's Morning Music Club, of London, Ont.

In a forcible letter addressed to the local press A. S. Vogt wisely draws attention to the fact that citizens of Toronto should erect an organ in Massey Music Hall.

"It seems to me," he writes, "that the present is an opportune time to revive interest in the matter. The question of a suitable memorial to the memory of our late Queen has been occupying the attention of the people in no small degree during the past fortnight, but probably no one thing would attract wider attention and prove of more lasting benefit and inspiration than a town organ of adequate proportions. Such a magnificent instrument, with a suitable case, including a bronze statue of the late Queen, might be established as a most appropriate memorial to the memory of a sovereign whose services in the cause of music throughout the Empire have contributed so largely to the advancement of the art among the British people. I have reason to believe that the proposal to establish such an organ in Toronto would enlist the practical sympathy of many of our wealthy citizens and of the musical profession as well."

Mrs. Drescher Adamson is to be congratulated upon the success of her orchestral concert given in Massey Music Hall on the evening of February 18, when the assisting soloists were Miss Beverley Robinson, the eminent Canadian soprano; Lina D. Adamson, violinist, the unusually talented daughter of the directress, and Ernst Von Dohnányi, the famous young pianist, whose artistic playing aroused much enthusiasm. Orchestral numbers included Nicolai's Overture to "The Merry Wives of Windsor" and the andante from Beethoven's C minor Symphony.

Percival J. Illsley, Mus. Bac., A.R.C.O., organist of St. George's Church, has been appointed honorary lecturer in music at the Diocesan Theological College, Montreal.

An exceptionally brilliant musical event was a concert given by the Mendelssohn Choir, under the admirable direction of A. S. Vogt, in Massey Music Hall, Toronto, on Saturday evening, February 16. Program features included Gounod's Motet, "Here, by Babylon's Wave"; Tschaikowsky's "Cherubim Song"; "Ode to Music," Dudley Buck; "Bold Turpin," Dr. Bridge; W. G. Smith's

"If I But Knew," for men's voices, and "When Love is Kind," for women's voices. Mme. Bloomfield Zeisler's magnificent playing aroused great enthusiasm and applause. In memory of Queen Victoria, Mr. Vogt's arrangement of "Crossing the Bar" was effectively sung. The Mendelssohn Choir, which is composed of 200 capable singers, exerts an inestimable influence for good upon music in Canada.

On the evening of February 25 the Harris Orchestral Club, of Hamilton, gave a creditable concert in the Grand Opera House, the program including Mendelssohn's Concerto, op. 25, No. 1, and the Overture to "Tannhäuser." Mrs. Julie Wyman's solos were exquisitely sung, and Miss Clara Dressel displayed pianistic ability in her interpretation of the Concerto. Dr. Harris conducted with skill.

Adele Aus der Ohe gave a brilliant and finished performance of the Liszt Concerto that left absolutely nothing to be desired. She was recalled numberless times by the large audience, but rightly gave no encore.

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Harold Randolph distinguished himself as usual in the D minor piano Trio of Arensky at the fourth Kneisel Quartet concert at the Peabody Conservatory. His work was characterized by an excellent technic, splendid musicianship and a fine discretion as to a proper balance of power in the ensemble.

The program contained also the Beethoven String Quartet in C major, op. 59, No. 3, and two movements from Verdi's String Quartet in E minor, the Andantino and Prestissimo.

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Last Monday evening a large audience attended at Hepasophs Hall a benefit concert for Franz Wister, the fourteen year old Russian violinist, in whom some Baltimoreans have taken much and worthily bestowed interest. The boy is remarkably gifted and with the proper care and education will certainly become a great artist.

He played De Beriot's Concerto, No. 9; Godard's Berceuse; Romance, Tschaikowsky; "Moise Bravour," Paganini; "Czardasch," Nacher, with a big, warm tone, facile technic, generally true intonation and a musical intelligence much beyond his years. He is of prepossessing appearance and has a magnetic personality.

He was assisted by Miss May Jarman, who has a good, flexible soprano voice; Arthur Oehm, pianist, who played some solos very acceptably, and Dr. B. Merrill Hopkinson, the well-known baritone, whose work gave the accustomed musical pleasure. His fine voice and authoritative style were heard to particular advantage in a group of Korbay's "Hungarian Melodies." The execution of these songs proved their interpreter a master of the art of tone color.

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Ossip Gabrilowitsch was the soloist at the tenth Peabody recital Friday afternoon.

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A unique concert will be that given at Music Hall on March 14, for the benefit of the United Women of Maryland. Its object is to show the progress of women composers in recent years. The works performed will be exclusively those emanating from the pen of woman. The participants announced are Sara Anderson, Grace Preston, Leo Lieberman, Joseph S. Baernstein, Leopold Winkler and an orchestra of seventy pieces.

EUTERPE

Br oklyn Arion's "Meistersinger" Matinee.

THE Brooklyn Arion entertained the wives and families with an interesting program at the clubhouse last Sunday afternoon. The entire program, devoted to "Die Meistersinger," consisted of a lecture on Wagner's great opera by Arthur Schoenstadt, and musical illustrations by Arthur Claassen and other artists. The Prelude was played on two pianos by Miss Kate Kuehne, Mrs. Emma Schlitz-Miller, Miss Gertrude H. Wagner and Mr. Claassen. Hermann Dietmann, baritone, gave Hans Sachs' monologue. Mr. Claassen played the Introduction to the Third Act. E. C. Towne, tenor, sang the Prize Song and William G. Hammond accompanied for this. The Arion and Ladies' Chorus closed with the Hans Sachs "Apotheose." The matinee was preparatory to the extra performance of "Die Meistersinger," to be given at the Metropolitan Opera House Thursday evening for the benefit of the German Press Club.

Tenor Edward Strong for Chautauqua.

The excellent tenor of the Fifth Avenue Presbyterian Church has been engaged as the soloist for the first period of the Chautauqua season the coming summer.

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CINCINNATI, March 2, 1901.

THE eighth afternoon and evening concert of the symphony season this week, under the direction of Frank Van der Stucken, offered Maud Powell as the soloist and the following program:

| | |
|--|-------------|
| Symphony in D major..... | Haydn |
| Concerto in B major, for violin and orchestra, op. 61..... | Saint-Saëns |
| Maud Powell. | |
| Symphonic Variations, op. 78..... | Dvorák |
| Larghetto..... | Nardini |
| Moto Perpetuo..... | Ries |
| Maud Powell. | |

| | |
|---|------------------|
| Elegy | Paul Th. Miersch |
| Two Hungarian Dances, Nos. 5 and 6..... | Brahms |

The Haydn Symphony is one so replete with melodic beauties—one that so naturally expresses the good feelings, repose and purity of sentiment of Haydn that it is deservedly popular and that to listen to it is always a source of great pleasure. The rhythmic development offers no intricacies and yet in its very simplicity lies its principal charm. It has the breadth and nobility of the classics and by that force and dignity towers far above the more modern works with their ultra-realism and excess of coloring. It is certainly to be recognized as meritorious in Mr. Van der Stucken not to neglect the classics—Bach, Mozart, Haydn and Beethoven. The tendency nowadays is to the realistic in music—straining after weird, novel, well-nigh impossible effects. How pleasant it is to return to simplicity in musical thought and expression!

The Symphony of Haydn appeals primarily to the sense of the beautiful. There are a few dramatic passages in which the orchestra's resources, such as he had at his disposal, come into full play, and we wonder how much he made out of his material, but the dominating sense is power, beauty, contentment, laughter. In the interpretation of the symphony even carping spirits might have had little to criticise. Mr. Van der Stucken seems to have comprehended all the meaning of this beautiful symphony—to have appropriated all its inner spirit of joyfulness and exuberant poetry, and have been able to give it adequate expression. There was no hesitancy in his line of thought—from beginning to end it was consistent. The orchestra imbibed his spirit and were imbued with the trend of his conception. The different choirs played together con amore—the orchestral texture was firmly knit. The woodwind and horns commanded a fine tone quality and the strings played with splendid attack and pure intonation.

The Andante and Minuetto, if any movements can be singled out above the others, were given with special finesse and attention to artistic detail. The support of the orchestra in the concerto was well directed and reliable. A great contrast was offered in the smaller orchestral numbers which followed—the Symphonic Variations of Dvorák; an Elegy by Miersch, the New York com-

poser, and two Hungarian Dances by Brahms. In these all the orchestra's resources came into full play and its stage of steady progress was amply demonstrated.

Maud Powell is a great Cincinnati favorite, and as such she was received with unbounded enthusiasm. Nothing need be repeated about her high art. She stands to-day unchallenged as one of the world's great violinists. She is the master of technic, but her point of excellence lies chiefly in her warm temperament. She plays with the fire of a dramatic poet. In her technic the absolute purity of her tone is marvelous; not more so than the absolute tense precision with which she plays.

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The second concert of the College Chorus and Orchestra will be given in the Odeon Thursday evening, March 7. So far as students' recitals are concerned these are the events of the season at the college, and are of a degree of excellence to invite the attention of the music lovers of Cincinnati. The chorus and orchestra have enrolled some talent of more than ordinary worth, and each concert is the culmination of hard and earnest work upon the part of the members, many of whom have their added duties as students of different branches in the college to attend to. In addition to the talent and hard work of the chorus and orchestra, which, of themselves, would necessarily bring them a degree of success, is the advantage of working under the baton of so able and distinguished a conductor as Mr. Van der Stucken, who possesses, as a musician, the gift of calling forth the very best there is in all with whom he comes in contact. The following is the program:

| | |
|---|-----------------------------------|
| Serenade in F major, No. 2..... | Volkmann |
| Allegro moderato. Molto vivace. Walzer (Allegretto moderato. March (Allegro marcato). | College Orchestra. |
| Twenty-third Psalm..... | Schubert |
| Krakowiak..... | The College Chorus and Orchestra. |
| Miss Martha Frank and the College Orchestra. | Chopin |
| Wanderer's Night Song..... | Rubinstein |
| Incidental duet, Miss Kathryn L. Gibbons and Miss Lillian Sutton. | |
| The Smiling Dawn, from Jephtha..... | Händel |
| The College Chorus and Orchestra. | |
| Violin Concerto in A minor, No. 22..... | Viotti |
| First movement, moderato. | |
| Frederic Gerard and the College Orchestra. | |
| Aria, Don Juan, On Her My Treasure..... | Mozart |
| J. Wesley Hubbell. | |
| Le Dernier Sommeil de la Vierge..... | Massenet |
| Scherzo Valse..... | Oscar Strauss |
| The College Orchestra. | |
| O, Thou Divine, from The Bride of Love..... | Mackenzie |
| The College Chorus and Orchestra. | |

Miss Frank is a pupil of A. Gorno, Mr. Gerard of Mr. Marien, Miss Sutton and Miss Gibbons study with Mr. Sterling, and Mr. Hubbell with Mr. Mattioli.

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One of the musical events of the season was the recent recital by pupils of Signorina Tecla Vigna in College Hall. It was unique also in the respect that the entire program was made up of vocal compositions by the Chevalier Pier A. Tirindelli. Mr. Tirindelli played the piano accompaniments and conducted the more dramatic numbers. Owing to the sickness of Miss Martha Henry, the burden of the evening's singing fell upon Miss Antoinette Werner, who was assisted by Romeo C. Frick, baritone, and Miss Cora Mae Henry, violinist, a pupil of Mr. Tirindelli, of the Conservatory of Music. Miss Werner did her work nobly and well. She has a full mezzo voice of extensive register, that meets the demands of dramatic expression. She sang with repose and intelligence and is altogether a very de-

cided credit to the training powers of Miss Vigna. Mr. Frick was in splendid voice and sang his numbers with earnestness and artistic control. Miss Henry's playing was of a kind that deserves extraordinary comment. She plays with a maturity that belongs to the growing artist. Her temperament is warm—almost passionate—and in her technic she is sure. She gave a genuine interpretation of "Histoire" and the "Hungarian Fantaisie." The concluding chorus showed a good balancing of voice and splendid training.

In the compositions of Mr. Tirindelli was revealed great versatility in the proper treatment of subjects—a genial flow of melody and an exact sense of the reproduction of the natural. In the numbers, "Mystic," "The Madonna" and "Ave Maria," Mr. Tirindelli furnishes an accompaniment, or, rather, a setting orchestral in tone and character.

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Pupils of Signor Mattioli, of the College of Music faculty, will give a recital soon.

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Frederick J. Hoffmann is preparing for his recital to be given the latter part of this month, and also for an ensemble recital to be given about the same time with Richard Schliewien.

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A. J. Gantvoort will talk of the "Development of Instrumental Music" in the "History of Music" lecture Monday afternoon.

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Romeo Gorno had a very successful recital in Shelbyville, Ind., Wednesday evening. He was very ably assisted by Edmund A. Jahn.

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Ossip Gabrilowitsch gave a piano recital in the Odeon on Wednesday evening, February 27. The hall was well filled with the cultured and élite, and his playing was received with a demonstration of enthusiasm. His concluding number was the Wedding March and Elfin Dance from "Midsummer Night's Dream," and it was played with a fascinating brilliancy and clearness of technic. A critic of the gentler sex in the audience conveyed her impressions to me of his playing in the striking though peculiarly worded sentence: "I never heard any of the great pianists pick out the notes, as does Gabrilowitsch." The Russian pianist was called out by the audience several times, and as it persevered in its applause he was finally compelled to play an encore.

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A number of studio receptions is being given on Saturday afternoons by the Auditorium School of Music. In the first the following took part: The Misses Grace Salway, Flora A. Budke, Bessie Hendry, vocalists; Miss Maude Puthoff, Paul E. Thomson, pianists; Miss Estelle Wynne, reader, and Harry Dunkont, violinist. After a beautiful program a social hour was enjoyed. Misses Laura Weiler, Nettie K. Oppenheimer and Mesdames Froehlich and Durst, members of the faculty, assisted.

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Miss Laura Weiler, soprano of the Auditorium School of Music, has been engaged as soloist for the next Orpheus Club concert. Miss Weiler is a Cincinnatian, and has received all her instruction in her native city; she has been studying repertoire the past two years with Chas. A. Graninger. Her numbers in this concert will be "Il re Pastore," of Mozart, with violin obligato, and the part of Ingeborg in Max Bruch's "Frithjof," with the club. The

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choral numbers are: "Hymn of Praise," by Mohr; "Home Dear to Me," by John Pache; "Brook and Nightingale," by Max Filke; "At Sunset," by G. Conradi; "A Stein Song," by F. F. Bullard, and "Netherland Folk Song," by E. Kremer.

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A Slavonic Evening was the attraction on Tuesday evening, February 26, in the recital hall of the Cincinnati Conservatory of Music. It was the sixth in the series of historical and international recitals, presenting works originally written for violin and piano, and given by Messrs. Theodor Bohlmann and Pier Adolfo Tirindelli, of the faculty. The attendance was largely of the ultra musical and most cultured classes.

The Slavonic composers were divided into two classes—the Bohemian and the Russian. The Bohemian subdivision opened the concert with Anton Dvorák's charming set of four romantic pieces, op. 75. Dvorák in them shows his great melodic gifts to the best advantage. There is genuine Czech fire behind these simple strains, some of which sound like folk songs. The second number, a weird, wild Bohemian dance, the like of which the composer has only given us in his famous Slavonic rhapsodies for orchestra, is a splendid example of the glowing nationalism of Dvorák's fertile pen. Perhaps nowhere in the composer's works is there to be found such harmonic wealth as in these gems of miniature writing: the Romantic Pieces for Violin and Piano. The next composer on the program was Frederic Smetana, who was represented by two selections—"From My Own Country." Smetana may be called the father of Czech music. He is for the Czech what Glinka is for the Russians.

The violin and piano pieces by Smetana at the Tirindelli-Bohlmann concert were, as everything else on the program, first time numbers in Cincinnati, and proved a surprise of a most delightful nature. The first Smetana number is a kind of romanza, a hearty, dear little melody in A major, the gentle flow of which is only occasionally interrupted by some fiery, passionate, fast measures, where the enthusiasm of the part seems momentarily to overflow. The second number is a genuine Czech Rhapsody, reminding one in its first slow part somewhat of the corresponding part of Liszt's Second Hungarian Rhapsody. The delicious beauty of the second, the fast polka-like part of the Smetana Rhapsody, was warmly appreciated by the audience. The music has a positively madening effect.

A rare treat were Tschaikowsky's pieces to which he gave the title of "Souvenir d'un Lien Cher." The first is called "Meditation," and is of rare Russian, almost *sensual*, melodic beauty. The same must be said of the Trio of the second piece, the Scherzo in C minor, and the Melodie in E flat major, while the fast part of the Scherzo shows us the genuine Cossack—Tschaiikowsky—that surely is music à la Tartare.

The other name representing Russia on the program was an entirely unfamiliar one—Alexander Gordicke.

This young man is one of the leading musicians in Moscow. He is the son of an organist in that city. The Sonata in A major, heard yesterday for the first time in America, was played from manuscript. The composer sent it to Mr. Bohlmann with the request to give it a place in the international historical series, of which artistic undertaking he had been informed by George Catoire, also a Moscow composer of highest merits, an old classmate of Mr. Bohlmann. This very same sonata received over thousands of other manuscripts the Rubinstein Prize of 5,000 gulden at the Rubinstein prize competition held last summer in Vienna. The work is one of the best sonatas for piano and violin written. Nationalism, beauty of musical ideas, conciseness of form and effectiveness in the highest degree are blended in it to complete a most elevating and enjoyable ensemble.

Interesting to a high degree and novel as these numbers were, they became intensely enjoyable in their interpretation from such congenial minds as Mr. Bohlmann and Mr. Tirindelli. The ensemble was well nigh perfect. All the work showed not only the most careful preparation but thorough sympathy with the trend of style and thought. It is along these lines of high art endeavor that these two musicians are ever reaching out for their ideals. They deserve congratulations and thanks.

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The first concert of the season by the Wyoming Club Choral Society was given on Thursday evening, February 28, at the beautiful club house of the society in that pretty suburb, under the direction of Oscar J. Ehrgott. The club was assisted by Miss Anna Karl and Miss Alice Davison, sopranos; Mrs. Elmer J. Hess and Miss Anna L. Waldo, duet; J. A. Waas, violin, and the following vocal quartet: Miss Marjorie Peale, Miss Florence Metcalfe, Fred Sarvis, James Paddock.

The program was as follows:

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|---|------------|
| Piano. Contemplation. Introduction— | Gaul |
| The Holy City..... | Gaul |
| Miss Ola McCurdy. | |
| Chorus, No Shadows Yonder..... | Gaul |
| Solo, Who Is Sylvia?..... | Schubert |
| Miss Karl. | |
| Duet, They Shall Hunger No More..... | Gaul |
| Mrs. Elmer Hess, Miss Anna Waldo. | |
| Solo, Violin Capriccio..... | S. A. Waas |
| Mr. Waas. | |
| Solo, Baritone, My Dreams..... | Tosti |
| Solo, piano, Au Printemps..... | Grieg |
| Miss McCurdy. | |
| Chorus, They that Sow..... | Gaul |
| Solo— | |
| Thou Art Mine All..... | Bradsky |
| Entreaty | Bohn |
| Miss Alice Davison. | |
| Solo, violin, Czardas, Hungarian Dance..... | Michaels |
| Mr. Waas. | |
| Solo, Adoration..... | Gaul |
| Miss Ola McCurdy. | |
| Chorus, Thine Is the Kingdom..... | Gaul |

Mr. Ehrgott proved his value as a chorus conductor. He brings to his work a great deal of energy and enthusiasm. The voices showed good balance and splendid material. It is the musical quality and expression that Mr. Ehrgott aims for, and in this respect he may congratulate himself upon having achieved fine results. Under his training and direction the Wyoming Club, which is a permanent institution, may look forward to an artistically growing future.

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This afternoon George Schneider presented the sixth of his educational piano recitals in the following program:

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| Sonata, F major..... | Corelli |
| Aria and Presto..... | Paradies |
| Menuetto, E major..... | Boccherini |
| Sonata, op. 122..... | Schubert |
| Sarabande, Menuet and Courante, op. 12..... | Godowsky |
| Italian Suite, op. 50..... | Klein |

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An exceedingly interesting program was presented by the Ladies' Musical Club this afternoon at the Literary Club rooms. Participants were Mrs. Mary B. Stevenson, piano; Mrs. Adolph Hahn, violin, and Mrs. Corinne Moore Lawson, voice. Mrs. Lawson was in excellent voice and proved her art as a song interpreter in the following selections: German folk songs, arranged by Johannes Brahms—"Tell Me, My Beauteous Shepherdess"; "A Lime Tree Stands All Lonely"; "Oh Mother! I want Something"; "Time's Garden," Goring Thomas; "A Spring Song," Max Weil; "With a Water Lily," Grieg; "Good Night," Aline Fredin; "In the Merry Blossom Time," Arthur Bird; "Zwiegensang," by Rheinhold Becker. Mrs. Adolph Hahn played the violin obligatos, besides

the solos, Aria and Gavot, by Vieuxtemps. She is a thorough artist. The piano accompaniments were tastefully played by Mrs. Stevenson.

J. A. HOMAN.

Notice.

Charles L. Young Bankruptcy.

In the District Court of the United States for the Southern District of New York.—In Bankruptcy.—In Bankruptcy.

To the creditors of Charles L. Young of the City and County of New York, and district aforesaid, a bankrupt.

Notice is hereby given that on the 7th day of February A. D. 1901, the said Charles L. Young was duly adjudicated bankrupt, and that the first meeting of creditors will be held at the office of F. K. Pendleton, referee, No. 27 William street, in the City and County of New York, on the 11th day of March, A. D. 1901, at 3 o'clock in the afternoon, at which time the said creditors may attend, prove their claims, appoint a trustee, examine the bankrupt, and transact such other business as may properly come before said meeting.

F. K. PENDLETON,
Referee in Bankruptcy.

FEBRUARY 26, 1901.

Baernstein Big Successes.

LAST week appeared in these columns a partial list of the bookings of Joseph S. Baernstein, the basso. Here are some of his recent press notices:

Mr. Baernstein was in splendid voice and awoke his listeners to enthusiasm. He was heartily encored and was liberal in his responses.—Providence News, February 9.

Mr. Baernstein had the lion's share of the solo work. Remembrance of his fine performance of *Mephistopheles* at the first concert of the season where Gounod's "Faust" was given in concert form caused him to be greeted with unusual warmth. His aria afforded him opportunities for the display of voice and temperament of which he fully availed himself. In the beautiful air of Mozart Mr. Baernstein showed himself the finished artist and added to his already unmistakable popularity.—Providence Journal, February 9.

Joseph S. Baernstein, the New York basso, gave a recital yesterday before the Amateur Musical Club. The program contained twenty selections, and to these by repetitions and encores—which the audience demanded—five numbers were added. As these selections ranged from Mozart, Schubert and Schumann to Gounod, Grieg and our best American song writers, good opportunity was afforded Mr. Baernstein to display his abilities and prove his powers. His voice, which is a true basso cantante of good range and power, was in good condition and enabled him to employ tonal gradations and nuances unexpected from so ponderous an organ. In interpretation Mr. Baernstein shows careful thought and good taste and considerable understanding.—Chicago Tribune, January 27.

Joseph S. Baernstein, whose popularity was attested by his reception, sang "The Monk," by Meyerbeer. The extreme difficulties of the aria were interpreted in a masterly manner. For this Mr. Baernstein is noted.—Newark Advertiser.

Mr. Baernstein sang his aria in a noble manner, and being enthusiastically recalled he gave a spirited delivery of the "Calf of Gold," from Gounod's "Faust." In his second number of four songs he showed himself a finished artist. These were the best treats of the evening.—Newark Call, February 3.

Mr. Baernstein is not alone an artist but evidently a deep and conscientious student of his art. He knows how to use it so well and his phrasing is so artistic that the voice appears much greater than it really is. Mr. Baernstein must undoubtedly be ranked among the foremost artists of this country, and Baltimore can well be proud for having produced such an artist.—Baltimore Sun.

Mr. Baernstein has reached the foremost rank of oratorio singers.—Baltimore American.

Of American bassos Joseph Baernstein is the foremost. Not since the days of Myron Whitney, Sr., has America produced a better basso.



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SCHOOL OF PIANO PLAYING IN AMERICA.



BOSTON, March 3, 1901.

HT. FINCK alluded lately to the "Franck fad." There is no such fad in Boston. Some like the music of the good old Belgian who lived for years, singularly out of place, in Paris. But to the great majority of concert goers Franck is a stumbling block. You cannot take men and women by the throat and compel them to like a particular brand of music any more than you can frighten them into drinking a certain champagne or Rhine wine.

There is a Brahms fad here, which is nourished tenderly by some of our "best people." A prominent patroness of music in general, and a frantic worshipper of Brahms in particular, always speaks of the composer as "Brahm," for she considers "Brahms" to be in the possessive case. Another said the other day that she preferred the music of Brahms to that even of Tschaikowsky, "because Brahms's music is so Hunnish." And yet there are critics in New York who sneer at the musical condition of Boston, and make mock of eminent Bostonians who are molders of musical thought.

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Iwan Knorr's "Peter Tschaikowsky," published by the Harmonie Society, Berlin, is in some respects a disappointing book. It is without an index, and the list of first performances of the compositions is meagre. In this way the volume is inferior to the lives of Brahms, Saint-Saëns and Verdi in the same series. On the other hand there is information that is not found in Rosa Newmarch's interesting, fragmentary, tantalizing book.

Knorr had the advantage of information from the composer's brother Modest, and the account of Peter's early years is fresh and of singular interest. The introduction, concerning the development of Russian music, with the inevitable picture of Glinka, might well be spared. It is only padding.

From Knorr we learn that Tschaikowsky was vexed grievously whenever anyone alluded to his Polish origin; for Peter was a good Russian and proud of that country. The members of the hypo-modern Russian school of music called him a cosmopolite and would not allow a piece by him on the programs of their concerts. Perhaps this was one cause of Tschaikowsky's anger when there was reference to his Polish ancestry. His great-grandfather fought under Peter the Great, as a captain of Cossack cavalry on "dread Pultowa's day." He was converted to the national religion. The grandfather was

listed as a nobleman. The father was a master of mines. The mother of Peter, a second wife, was of French origin, of a family that left France at the time of the Revolution. No one of the many relatives of Tschaikowsky showed any marked musical talent.

What would have become of Tschaikowsky had his father been content to live at Wotsink, where he maintained the state of a petty prince, a house that was frequented by cultivated neighbors, with shoals of servants and a hundred Cossacks to obey his word? The first musical impression made on the boy was that made by a musical clock. An air of Zerlina—"Batti-batti"?—awakened in him the love for Mozart that lasted all his life. As a five year old boy he could play accurately on the piano all the tunes of this clock. For the mother played the piano after a fashion, and sang songs and romances with expression in a weak but agreeable voice. And she was the first teacher. When Peter was six years old he took piano lessons of Maria Markowna Longinoff. (In 1885 Tschaikowsky heard she was poor and needy, and he was so moved that he gave her a pension for the rest of her life.) Then there came to the house an officer of Polish extraction, one Maschewsky, who played Chopin in a passionate manner. Peter tried to learn some of the mazurkas, and the astonished officer kissed him. Peter's governess saw all this with misgivings, for she feared the effect of music on his easily irritated nervous system. One night when there was singing and playing in the parlor the boy went to bed earlier than usual. He was found with the hiccoughs, and he replied when they asked what ailed him: "That music! It is in my head—free me from it!" Tschaikowsky was never a stranger to extreme nervousness, and in his later years he would even give way to hysteria. As a boy, Peter showed a decided inclination toward poetry; that is to say, writing verses, for his poems were distinguished by feeling rather than form.

But the father longed for a position with larger income at Moscow, so he moved to that city with his family, and there began his life of anxiety and trouble. A kind friend to whom he had confided his plans had made haste to gain the position for himself. The family moved again, this time to St. Petersburg. There Peter worked at his books—often till midnight. A man named Filipoff gave him piano lessons. The boy's health broke, and he left the school. He was thin and pale, capricious and irritable. The father moved to Alapajewsk, where the country was unattractive and the neighbors dull. Peter was most unhappy, for he was separated from his elder brother, Nicolas, and his governess. Nevertheless it was here that he first began to compose (1849-50), for melodies were in his head. In 1850 he was strong enough to go to St. Petersburg to pursue his studies, for his parents then had no thought of his becoming a professional musician. His

mother left him in the city, and the parting haunted Tschaikowsky all his life. In 1854 she died of the cholera, and the boy was nearly mad with grief.

Time comforted him, and, as Modest tells us, Peter seemed to be a gay, good humored, careless young man, without ambition or purpose. At school he was held to be a fellow of moderate abilities, neither strongly good nor bad in character. He learned his lessons and was peaceable. He disliked the law, and next to that mathematics. He passed his examinations and gained the title of counsellor (1859). No one prophesied for him a brilliant future, but his boyish friends were his life-long friends. They all loved him for his sweet and sympathetic nature, and they forgave him his apparent irresponsibility, his carelessness. He had no sense of order. His books and papers were always in confusion.

Tschaikowsky had not neglected his music. He improvised, invented dances, named unseen tones struck on the piano, but nobody suspected that he would be a famous composer. He himself did not then dream of a musical career, for the idea at that period was not tempting to any Russian. There were then neither music schools nor conservatories, and the opera stage was controlled by foreigners. But "Don Giovanni," "Der Freischütz," "Life for the Tsar" excited his imagination, and he was charmed by Italian singers. He helped in the school chorus that sang in church, and he was often appointed to lead voices on account of his accuracy and ear. It was not till 1885 that Peter had lessons from a first-class teacher—Rudolf Kündinger, a German by birth, a pianist who is still living. His brother August taught Peter harmony. Thus he became acquainted with German music. Kündinger told the father that his boy was not intended by nature for the life of a musician; he had so little time to practice that he could not become an admirable virtuoso, and as a composer he had only a slender talent for improvisation. Yet the lad surprised his teacher by advice concerning changes in the harmonies of compositions by the latter.

When Peter was sixteen years old he became acquainted with Piccioli, who was a singing teacher and a Neapolitan, a man of fiery temperament. Piccioli was old enough to be his grandfather, but he became his bosom friend. He influenced him mightily, and Peter became a fanatical worshipper of Italian melody. When Peter entered the St. Petersburg Conservatory, in 1862, the music of Bach and Händel was unknown to him; he had been told that it was dry and dull. He knew a few classical symphonies only by arrangements for four hands, for there were exceedingly few opportunities to hear a symphony played by an orchestra. There was an orchestra, but it was composed of students and a few professionals, who played rarely and without rehearsal. With Tschaikowsky the opera was the thing.

In 1859 Tschaikowsky was a secretary in the office of the Minister of Justice. But the duties bored him, and he began to long for musical activity. His father encouraged him in this inclination. In 1861 Peter traveled with a friend. He visited Berlin, Hamburg, Brussels, Antwerp, London, Paris. Berlin at first seemed to him to be a miserable hole, but in later years he was fond of the town. In 1861 he began to study music seriously, and in 1862 he entered the St. Petersburg Conservatory. He wrote to his sister: "Don't think that I imagine I shall be a great artist—I shall only do that to which I am called." A year or so before he had said in a letter: "You know my weak side; if I have money in my pocket, then the days are pleasant. This is vulgar and stupid—but such is my nature. What will become of me? What awaits me? I do not like to think of this." But in 1862 he began to dislike society, to hate everything that took him away from the study of music. The next year he resigned his clerical position and his uncle said: "This Peter! This Peter! If he hasn't exchanged the law for the bagpipe!" But Peter studied earnestly under Zaremba and Anton Rubinstein. In 1864 he wrote his first orchestral work, an overture to Ostrowsky's drama, "L'Orage," and the last of August,



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1865, Johann Strauss, who was giving concerts at St. Petersburg, performed a Russian Dance for orchestra, which introduced Tschaikowsky as a composer.

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I have condensed and translated Knorr's account of the youthful days of Tschaikowsky for this reason: I do not remember to have seen this account before the publication of the book.

In 1871 Tschaikowsky met Turgeneff at Moscow. The novelist had already heard of his countryman's talent and took every occasion to champion his cause.

Tschairowsky at this time had a salary of 2,700 roubles from the conservatory, for which he gave twenty-seven lessons a week. He lived humbly and his meals were cooked abominably by a peasant girl, whose culinary horizon was one of cabbage soup and buckwheat flour. He could have saved a little each year, but he never valued money, and always found someone that was still poorer.

Why did not Anton Rubinstein give him greater encouragement? Was he jealous of his gifts? Neither at home nor abroad did Rubinstein act as a truly generous friend. In his "Autobiography" he mentions him as "a composer of genius, known throughout Europe, although barely fifty years of age," but when he played a group of little pieces by Russians, he preferred Liadoff to Tschairowsky. Yet it must be confessed that the genius of the latter does not shine in his piano pieces. (I do not refer to his first piano concerto.)

Knorr says little about the singular marriage of Tschairowsky. He does not mention the name of the wife. He makes a few commonplace remarks about the mystery of the marriage and separation, and declines to lift the veil. I do not believe that he has any inside information.

He does tell the story of the dedication of the Fourth Symphony: "To My Best Friend." It was in the fall of 1877 that a rich woman of Moscow, "Mrs. Von M." fond of music, advanced in years, the mother of eleven children, determined to give Tschairowsky a yearly income of 6,000 roubles that he might be free from care and devote himself to composition. Old as she was, she feared the tooth of slander, and she made these conditions: That no one should know of the gift, and that she should not meet Tschairowsky. The composer never thanked her face to face; never touched her hand. They exchanged letters. He told her of his plans, desires, hopes. In her he found an appreciative friend; a wise adviser. She died some months after he was buried.

Knorr does not mention the fact that Tschairowsky visited the United States.

But he tells the story of Tschairowsky's death at length. The composer spent the evening of November 1 with friends at a restaurant. He went to his brother's house in pain that would not let him sleep. The next day he felt better and sat at breakfast with the family; but he was weak and took merely a glass of water. (At that time there was only rumor of the presence of the cholera in St. Petersburg.) In the afternoon symptoms of cholera were unmistakable. He came near death that night, but in the morning he and his relatives thought he was saved. The night of November 3 the functions of the kidneys were seriously disturbed, and the physicians ordered a bath. Tschairowsky did not take it, because he remembered that his mother, sick with cholera, died in the bath. On November 5 the physicians declared only a bath might save him. Tschairowsky fainted in the tub, and died after a series of struggles November 5-6. Shortly before his death he recovered consciousness for a moment.

His favorite authors were Puschkin, Gogol, Lermontoff, Tolstoi, Turgeneff, Ostrowsky, De Musset. The novels of Zola were distasteful to him. While he was reading "L'Assommoir" he tore the book into tatters and threw it into a corner of the room.

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Knorr's book is well worth reading, and no one can put it down without having a feeling of warm affection as well as admiration for the great composer. According to the testimony of all, and judged by his own letters and

actions, Tschairowsky was one of the most generous, amiable, lovable of men.

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Fritz Kreisler gave violin recitals in Steinert Hall, February 26 and March 2. At the former recital he was not in the vein; he showed the results of overwork, and he had received bad news from his home. Nevertheless there were moments that gave much pleasure, and the performance of Tartini's "Devil's Trill" was, on the whole, masterly. Yesterday the hall was crowded, and he played superbly. His playing of Bach's Concerto, No. 2, in E major, was one long to be remembered, and the brilliance of his technic in his own version of Paganini's "Non piu mesta" excited the audience to enthusiasm, although a long series of harmonics, no matter how wonderfully pure and accurate they may be, reminds me of a boy pulling a wet finger down a window pane. Mr. Kreisler is a favorite in our little village; he has divided the popular interest with Harold Bauer, and thus far as lodestones they have been without rivals. At the recital yesterday Mrs. Pierron-Hartmann sang Händel's "Nasco al bosco"—a song for bass—and three Tuscan songs by Von Fielitz, an overrated composer, whose popularity is unaccountable. At the first recital Mr. Kreisler played the first movement from Goldmark's Concerto, pieces by Leclaire and Wieniawski, Beethoven and Tschairowsky. At the recital of yesterday he played arrangements of pieces by Mozart, Schumann, Tschairowsky and Wieniawski's Polonoise. This last piece was performed with inevitable dash and fire. Wallace Goodrich was the accompanist.

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Other concerts: Piano recital by Mr. Klahre, February 25; piano recital by Madame Szumowska, February 26; song recitals by Mr. Dwight, baritone, February 26, and Miss Fogg, soprano, February 27, and concert by the Adamowski Trio, February 27.

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The program of the sixteenth Symphony concert, last night, included Weber's Overture, "Der Beherrscher der Geister"; Arthur Whiting's Fantasy for piano and orchestra; César Franck's "Le Chasseur Maudit," and Schumann's Symphony No. 3. The pieces by Weber and Frank were played for the first time at these concerts. César Franck's symphonic poem was first performed here by the Chicago Orchestra, under Mr. Thomas, March 26, 1898.

In part a mythological program, for both Weber and Franck were inspired by old legends. I wonder why Mr. Gericke wasted any time on Weber's overture, for it is wholly uninteresting, although Mr. Apthorp finds in it "a characteristic Weberish rush in the strings" and "brilliant passage work." Weber never finished his opera, although Félix Clément says wisely that it was performed in Breslau in 1805 without success, and that the composer adopted a pseudonym for the occasion! There are other operas thus entitled: By Schuster—a good name for a German opera maker—Tuczek, Würsel, Spohr (for "Der Berggeist" has the same hero), Edelle, Müller, Flo-tow (1853), Oberthür, and there are others. I should like to hear the "Rübezahl" of Georges Hüe, which was performed in Paris at a Colonne concert (1886), for they say that this Prix de Rome has imagination as well as technical skill. But why should early works of composers be dragged from the grave in which they were buried long ago? We suffered this season from an attack of "Jubel" overture and aggravated Weberian complaint. Last night we were obliged to listen to a still earlier overture. Are "Peter Schmoll" and the "Overture Chinesa" yet to come? It was in 1806 that Weber at Breslau invited Berner to call on him "to play over the nearly completed overture to 'Rübezahl.'" When Berner arrived he found Weber insensible on the floor. The composer had taken a glass of nitric acid for wine. An awful warning to conductors who propose to meddle with this overture. Weber lost his singing voice in consequence. Conductors may lose their——, but not in Boston, where there are still many who revel in the "good old music."

It might have been well if César Franck had written "Le Chasseur Maudit" in collaboration with a musician of fantastic imagination and melodramatic cunning. You have heard the work in New York, and all readers of tales and legends know the ballad of Bürger that tells the fate of the Wild Huntsman. The legend appealed to Franck, the strenuously religious man. The chief point in it to him was the outrage committed on the peace and the true enjoyment of Sunday. He saw the little church, the worshippers on their way to service; he heard the holy chant and blessed bells. His musical representation of this scene; the *stimming* of these pages—these are ineffably beautiful. There is the spirit of sacred peace and joy that is breathed in his inspired song, "La Procession," which tells of the Host borne over fields in Brittany, while Nature herself adores. But the music of the infernal chase is disappointing, and there is no hair raising climax. The curse is none too effective; but last night the phlegmatic and unskilled tuba player was partly to blame. There is just one highly successful dramatic touch—when the Wildgrave vainly attempts to blow his horn. The infernal chase differs little from the chase of human hunters before the curse. There was a time when every school boy knew Sir Walter Scott's translation:

Earth heard the call. Her entrails rend:
From yawning rifts, with many a yell,
Mix'd with sulphurous flames, ascend
The misbegotten dogs of hell.

What ghastly Huntsman next arose
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

But there is nothing of this in Papa Franck's music. It is true that he wrote two operas, which were produced at Monte Carlo—O irony loved by the Greeks—but he was not a melo-dramatic composer. His great works are absolute music, and in his chamber music he is poignantly dramatic; or they are sacred works, in which he palpitates with pity for humanity and love for his fellow men, or rises to mystic heights on which he dwells alone. Compare for a moment this infernal Chase of Franck with the Ride to Hell in "The Damnation of Faust," or even with the few measures imagined by Weber for the scene in the Wolf's Glen, and you will at once see the difference between the mystic and the man whose dramatic instinct leads him unerringly to demoniacal portraiture.

Mr. Whiting's piece has been played, I believe, in New York. When I first heard it, four years ago, I wondered at the advance made by the composer and his concessions to those who believe that music should be emotional. Last night the piece as a whole did not make as favorable an impression. There was the thought of labor rather than inspiration, although the pastoral is pretty. The chief impression after it was all over and the composer-pianist had bowed his acknowledgment of applause was that there was too much fiddle-de-dee and twiddle-de-dum in the way of unmeaning ornamentation.

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I referred in my last letter to John F. Rowbotham—not to "T. F. Rowbotham." There is but one Rowbotham in musical history, just as there is only one Higginbotham in Chicago.

Last of the Margulies Matinees.

THIS afternoon (Wednesday) Miss Adele Margulies, assisted by Leopold Lichtenberg and Leo Schulz, will give the fourth and last chamber music matinee at the residence of Mrs. Thurber on West Twenty-fifth street. The program will include the Beethoven Sonata, for Piano and Violin, in F major; Schubert's "Rondeau Brillante," for piano and violin, and the Arensky Trio in D minor, for piano, violin and cello.

Winkler to Play with the Baltimore Symphony.

LEOPOLD WINKLER, the pianist, will be the soloist at the next concert of the Baltimore Symphony Orchestra, on Thursday, March 14. At that concert Winkler will play with the orchestra, Chaminade's "Concertstück."

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In honor of Mrs. Henry Clarke Coe, candidate for the presidency of the New York Women's Philharmonic Society, Miss Lillie d'Angelo Bergh held a large reception at "The Albany," Broadway and Fifty-second street, on Monday afternoon, February 25. Among those present were:

Miss Martina Johnstone, Mrs. Abner Mellen, Mrs. Therese M. Avery, Miss Julia E. Hart, Miss Mark F. Sinclair, Miss Lily Place, Mme. Louise Gage Courtney, Mme. Anna Lankow, Miss Draper, Miss Maida Craigen, Miss Kathryn R. Smith, Miss Anna Hogan, Madame von Klenner, Miss Laura Sedgwick Collins, Miss Fannie Hirsch, Miss Helen Gould, Mrs. Russell Sage, Mrs. Donald McLean, Miss Irwin Martin, Mrs. Abner Mellen, Mr. and Mrs. Eastman Johnson, Mrs. Esther Herrman, Mrs. J. E. Langstaff, Dr. Hoyt, Mrs. Joseph Knapp, Mrs. Edward Lovc, George Beckel, Howard Martin, Frank Northrop, Madame Olive Barry, Mrs. Harcourt Bull, Mrs. Post, Mrs. Avery, Mrs. Charles Hadley, Miss Fanny M. Spencer, Miss Draper, Miss Andrews, Jeannette Van Buren and Mrs. C. Washburne Smith. Attractive selections were contributed by Miss Blanche McConnell, Mrs. Elizabeth Northrop, Mrs. Edward Everett Milko, Andre Destempis, Miss Elizabeth Parrott, Miss Gertrude Bennett, Edwin S. Belknap and Harvey Worthington Loomis.

The Stillwater (Minn.) Musical Club is under the direction of Mrs. Norman N. McFarren.

March 14 is the date of the New York Musical Art Society's second concert of the season.

The Dover (N. H.) Choral Society will hold its annual festival on Thursday and Friday evenings, May 9 and 10.

Ludwig Schenck's Choral Society is preparing to present Dvorak's "Stabat Mater" during the present month, in Rochester, N. Y.

On March 19, under the auspices of the Twentieth Century Club, Richmond, L. I., Miss Amy Murray, the talented soprano, will give "an evening of Scottish song."

During February two important musical club events in Canada were brilliant concerts given by the Mendelssohn Choir and the Male Chorus Club, both of Toronto.

The Musical Union, of Lewiston, Me., gave a successful concert on the evening of February 22, the soloists including Effie Heathe, Della A. Young and Minnie L. Gove.

The Choral Club of the National Society of the Daughters of the American Revolution gave a concert on the afternoon of February 28 at the Pierpont Assembly Rooms, Brooklyn, N. Y.

Mrs. Russel R. Dorr, sectional chairman of the National Federation of Women's Musical Clubs' press department for

the Cleveland convention in May, has returned to her home in St. Paul, having paid New York a visit of several months' duration.

The Philo-Musical Club, of Newark, N. J., was organized five years ago, the object being systematic study of music. Among the artists who have appeared successfully before this society is Miss Cécile Castagnier, pianist, E. M. Bowman's gifted pupil.

A Minneapolis, Minn., correspondent writes: "The first program of the series of chamber music concerts, under the auspices of the Ladies' Thursday Musicale, was given recently at the Unitarian Church by the string quartet, including Carl Riedelsberger, first violin; Arthur Bergh, second violin; Louis Marr, viola; William Geist, 'cello; Mrs. Vienna Neel-Connor, pianist. Mr. Riedelsberger gave brief comments on the different numbers, all of which were appreciated by the audience. The program included string quartet in E minor, Haydn; string quartet in D minor, 'Der Tor und das Mädchen,' Schubert; violin solo, three Hungarian dances, Brahms-Joachim, by Mr. Riedelsberger; piano quintet in C minor, Jadassohn. Mrs. W. N. Porteous contributed a group of Schubert songs in an admirable manner."

Hamlin and Biden Recital.

GEORGE HAMLIN and Sidney Biden gave a most novel and interesting recital at University Hall on February 7. What made the program of special interest was the introduction of songs by Emil Sjögren and Hugo Brückler, two composers whose work is unfamiliar to this country, as well as the more familiar songs of Brahms and Schumann. The songs by Sjögren and Brückler were given their first presentation to an American audience by Messrs. Hamlin and Biden, whose reading of them caused them to be received with much favor by the audience, and helped to make the concert one of the most pleasant and enjoyable of the present musical season. The critics showed no hesitancy in giving the artists the commendation which their work merited, some of the notices being as follows:

"Excellent voice, perfectly at ease and assured of a sympathetic body of listeners, both singers gave as informal an air to the stage part of the performance as possible. Mr. Hamlin sang a group of songs by Emil Sjögren in an artistic manner, and with that spirited interpretation which has brought him his just meed of praise in musical circles. The songs were interesting for the difficulties they presented to both singer and accompanist, and for an original beauty which impressed the listener. That they belong to the class of compositions which bring an intellectual pleasure to the singer was plainly evident from the enjoyment shown by the artist while rendering them. Mr. Biden has a mellow baritone voice, which he

uses with rare good taste, and his singing exhibited an artistic conception of tone and its uses in intelligent song interpretation.—Chicago Evening Post, February 8.

Hamlin, always reliable, gave his numbers in admirable style. The singing of Sidney Biden, as was expected, served to display a naturally fine voice, resonant, sympathetic and flexible. He sang with understanding and taste, and demonstrated fully that he is a serviceable baritone, destined to occupy an important position among Western singers.—Chicago American, February 8.

A group of Brahms which Mr. Hamlin sang confirmed his ability as an interpreter of that sort of thing. He sang for the first time in Chicago four songs by Emil Sjögren, and earned hearty applause by his spontaneous and appreciative rendering of them. Mr. Biden has a full, clear voice, with good upper and lower tones, and he sings with considerable expression.

This is one of several song concerts which have recently been given here in which the singers of Chicago have shown what they were able to do and were doing to encourage the love for really good lyrics. There wasn't in last night's program anything tawdry, either in sentiment or setting.—Chicago Chronicle, February 8.

Mr. Hamlin, who sang his numbers with customary finish and vocal resonance, and Mr. Biden, who is the possessor of a pleasing and well controlled baritone, gave the solo numbers a pleasing and satisfactory interpretation, and together sung duets by Götzte, Schumann and Eugene Hildach.—Chicago Record, February 8.

Mr. Biden created a fine impression by means of a resonant voice allied to a sympathetic and thoughtful manner of interpretation.

Mr. Hamlin contributed a comparative novelty in a number of picturesque and melodious songs by Emil Sjögren. He also gave four songs by Brahms, and confirmed the fine impression long ago created by him in work of this character. It is seldom that we have so striking a collection of songs on one program.—Chicago Times-Herald, February 8.

New York Women's Philharmonic.

THE New York Women's Philharmonic Society's department of composition and musical literature gave a musicale in Studio 150, Carnegie Hall, on Saturday afternoon, March 2. Miss Helen C. Crane was chairman of the meeting, while Mrs. Lowell T. Field, president, assisted in receiving members and guests.

Miss Amy Fay read selections from her popular book, "Music in Germany," upholding, in the course of her introductory remarks, Liszt's greatness as a composer, in which respect he had not been properly appreciated. It had been the fashion to underestimate him. Even out in the West every little correspondent of THE MUSICAL COURIER had undertaken to speak lightly of his work. But times were changing. Miss Fay affirmed, and Richard Burmeister's recent Liszt recital was a forcible sign of a long delayed awakening.

The program consisted of Laura Sedgwick Collins' "Sir Galahad," an effective song sung by John S. Murphy and accompanied by the composer; Mrs. Stephen Bedell's songs, "I Love Thee So" and "The Message," interpreted by Mrs. Charles Lippincott; Miss Carolin Maben's "Valse Noble," which is fast winning popular favor; Helen C. Crane's "Romantic Episode" (for violin and piano), played by Miss Crane and Arthur Gramm; two dainty Kate Stella Burr songs artistically interpreted by Mrs. Northrop, soprano, and Mr. Strong, tenor, and accompanied by Miss Burr; two songs by Miss Mary L. Chase, and, finally, Mrs. Sarah A. Hadley's "A Song of Marcelle" and "Only a Rose," which were admirably sung by Miss Sara Evans, contralto, a promising and creditable pupil of Mme. Evans Von Klenner.

Winters Studio Musicale

March 21 this occurs at the Winters studios, 98 Fifth avenue; those desiring free tickets for this affair please apply at the studio. Mr. Winters announces that he is in need of a contralto for his choir, and if an extra good voice he will give lessons, pay expense of travel and small salary.

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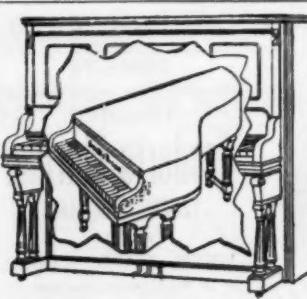
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JOSEF HOFMANN RETURNS

And "Icicles Hang by the Wall"
in Carnegie Hall.

JOSEF HOFMANN, the Polish pianist, materially reduced the temperature of Carnegie Hall yesterday afternoon by his frigid playing of Bach, Beethoven, Chopin and Wagner. There is neither sensuous beauty nor glitter in his tone and style. He is not an interpreter of the classics or romantics, and his performances can be hardly called brilliant. Yet he has fingers, he plays with great polish, and he is a mechanician of the first rank, though not an infallible one. He dropped notes in plenty, particularly in the Symphonic Studies of Schumann. But this is a detail—greater pianists, and there be many such, are also technically impeachable.

It is the utter absence of the idealizing quality that makes the young man's play so dry and uninteresting. He has evidently devoted many years to the polishing of such inconsiderate trifles as the "Spring Song," the "Spinning Song" and the E minor Capriccio of Mendelssohn. These he played yesterday with ease and fluency. They were *pianola* perfect. Yet Bloomfield Zeisler gave us the same two pieces, and, in addition to their finesse, they carried another message, a more musical one. This was also noticeable in the Caprice Espagnole of Moszkowski, which Josef gave with swift fingers; but the piece did not scintillate as it did under Bloomfield's touch. You may be an electrician, and yet not electrify your audience.

With Dohnányi's Bach and Beethoven readings still ringing in our ears, the Bach A minor Organ Fugue, transcribed by Liszt, and the F minor Sonata of Beethoven were colorless and unemotional by comparison; the former was queerly phrased and the polyphony did not "flow." The dullest playing of the afternoon was in the D flat variations of the Sonata and in the last movement. This was delivered utterly without fire. The "Etudes Symphoniques" displayed some excellent wrist technic, though the pianist's left hand generally dominated the right. The Chopin group consisted of the F sharp minor Nocturne, op. 48, No. 2—a puerile arrangement of the D flat Valse, in single notes and double thirds alternately—and the F minor Fantaisie, op. 49. The Valse was a remarkable specimen of virtuosity, proving that the pianist has not been idle during the past three years. Musically it was pure drivel. The Fantaisie is not for young men of Hofmann's calibre. It requires, besides intellect, much fantasy, much passion. Josef has neither the one nor the other.

Schubert-Liszt were represented by the "Gretchen am Spinnrade" and the "Erlking." The latter was sawdust, without one gleam of the tragedy infused into it by Bloomfield Zeisler at her recital. The "Spinning Song" was smoothly executed; so was Schubert's F minor Impromptu. The Wagner transcriptions were absolute butcheries of Siegmund's "Spring Song" and bits from "Die Meistersinger." They created the painful impression that Hofmann had not correctly studied Wagner's phrasing. For encores he gave a Mendelssohn Capriccio, above mentioned, and his own arrangement of the "Blue Danube" Valse. The house was heavily "papered," being filled with the usual familiar faces. The Brooklyn concert has been postponed, the amateur manager having been heard to say that the borough across the bridge must be taught a lesson for not rushing with more celerity to the box office. In a word, there has been no advance sale, all efforts to work up a Paderewski "boom" for this inoffensive pianist being futile. The latest reports from Boston give a total of \$26 for an advance sale.

Handsome Studios Destroyed by Fire.

MME. ALICE GARRIGUE-MOTT will resume her teaching at her new studio, 815 Carnegie Hall. As many will recall, Madame Mott and other well-known teachers occupied apartments in the Strathmore, which was destroyed by the recent fire, and their friends may well rejoice over the narrow escape of some of them.

Three minutes longer and Madame Mott, with members of her family, would have been cut off from the places leading out of the burning building. The fire started in the apartment underneath Madame Mott's studio, and the flames burst through the walls of her apartment without any warning. Madame Mott's valuable musical library was totally destroyed, and also her collection of valuable paintings, long in possession of the Garrigue family. Prof. L. F. Mott lost his fine library and Mme. Esperanza Garrigue Montecchi, Madame Mott's assistant teacher, lost her library, several rare paintings and the two Steinway grands, owned by Madame Mott and her assistant teacher, were completely ruined. Hatless and coatless, Madame Mott and the occupants of her apartment were obliged to fly from the building, and for a time were sheltered in the Lincoln Hotel, opposite the Strathmore.

Prof. Ettore Montecchi, teacher of Italian at the National Conservatory of Music, who resided with Madame Mott's family, also lost his library and relics which he brought from Rome.

Miss Adelina Hibbard and Mrs. Hortense Hibbard-Howard were among the other music people who had studios in the Strathmore, and on account of the fire were compelled to seek another home.

Philadelphia Singers Reject the Prize.

WITH determination and dignity that are characteristic the Junger Maennerchor of Philadelphia has voted not to accept the Kaiser prize. The beautiful prize is now on exhibition in the museum of the Brooklyn Institute, near Prospect Park, Brooklyn, and if not removed will remain there until January, 1902, when the prize and pedestal will be transferred to Baltimore, and there exhibited until the opening of the Saengerfest in the Monumental City, June, 1903. It is most unfortunate that the dispute over awarding the prize could not be healed. The musicians of the United States and the people generally interested in music were greatly impressed with the sentiment which prompted His Majesty Emperor William to send over this beautiful trophy to the singers. The judges at the Saengerfest held in Brooklyn last summer voted the prize jointly to the Brooklyn Arion and the Junger Maennerchor of Philadelphia, each society to keep the prize for eighteen months. The decision created intense indignation, for in the universal opinion the Philadelphians were entitled to the prize. Our reporter, a competent and conscientious writer, as a resident of Brooklyn naturally wished to have the Brooklyn singers capture the prize, but after the trial singing our representative declared that in all that was fair and square the prize was honestly won by the Junger Maennerchor of Philadelphia, and THE MUSICAL COURIER upholds the decision of its representative at the Saengerfest, a decision that coincided with that of 90 per cent. of the people who heard the prize singing. Civic pride is admirable when it does no injustice toward other men and communities. Feeling that they had won the prize by their impeccable singing, the Junger Maennerchor have concluded that they cannot divide the honor with a society that did not sing as well, and hence the directors of the Northeastern Saengerbund were notified of their final decision. Since then the directors have voted to send the prize on to Baltimore.

John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

| | |
|--|-------------------------------|
| The Nightingale Song..... | Nevin |
| Miss Belle Vikers (December 18)..... | Seneca, Kan. |
| Danny Deever..... | Damrosch |
| Oley Speaks (November 7)..... | Van Wert, Ohio |
| Oley Speaks (November 8)..... | Marion, Ohio |
| Oley Speaks (December 7)..... | Carnegie Music Hall, New York |
| Eyes of Blue..... | Oley Speaks |
| When Gazing in Thine Eyes So Dear..... | Oley Speaks |
| In Maytime..... | Oley Speaks |
| Oley Speaks (November 7)..... | Van Wert, Ohio |
| Oley Speaks (November 8)..... | Marion, Ohio |
| Oley Speaks (December 7)..... | Carnegie Music Hall, New York |
| Rose Fable..... | C. B. Hawley |
| Heathie Gregory (January 6)..... | New York |

Mrs. Frank E. Ward has left for Washington to fill several professional engagements. Mrs. Ward is a coloratura soprano of rare ability.

Sibyl Sanderson Poisoned?

CABLEGRAMS to the daily papers yesterday contained a rumor that Sibyl Sanderson, the opera singer, had attempted suicide with poison at Budapest. Her condition is said to be uncertain. Miss Sanderson is the widow of Antonio Terry, who died in Paris two years ago, leaving little of his fortune to her. Soon after her husband's death she returned to the stage and has recently been heard in concerts in European capitals.

Sibyl Sanderson is the daughter of a California judge. She was educated musically by Italian masters and made her début at The Hague under the name of Ada Palmer. Five years ago the alleged infatuation for her of the present Czar of Russia, during a musical season in St. Petersburg, was a theme of Continental gossip.

Mme. Pappenheim's Studio Destroyed by Fire.

ON Tuesday evening, February 26, the handsome apartment house on upper Broadway known as the Strathmore caught fire. Madame Pappenheim had just finished giving a lesson at 5:30 p. m., when her maid, almost in hysterics, brought the news that the apartments next door were on fire. Madame Pappenheim ran down the rear stairway and all the other tenants escaped in safety.

Madame Pappenheim's studio was regarded as one of the handsomest in the city, not alone on account of its location, but also because it was fitted up with such artistic taste. It is not the loss of her furniture alone which she mourns, because that is covered by insurance, but the almost utter destruction of the many trinkets and mementos of her brilliant career as a singer. And to make matters worse, the day after the fire thieves broke into the apartments and made away with almost all of Madame Pappenheim's silverware, fans, opera glasses and other goods of value. Fortunately her jewels were saved by Mr. Ballin, her husband, who also rescued the pet birds.

Undismayed by her reverses, Madame Pappenheim, true to her duties, is teaching in her temporary quarters at the Hotel Lincoln, and new quarters have been secured at the Rutland, Broadway and Fifty-seventh street, and by the time this paper goes to press she will have moved into her new apartments.

Delhaze-Wickes-Beyer-Hané Trio.

THE trio, consisting of Madame Delhaze-Wickes, pianist; Mr. Wickes, violinist, and Mr. Beyer-Hané, violoncellist, have been engaged to play at Newark, Morristown, New Rochelle and Pelham, N. Y. The program is as follows:

| | |
|-------------------------|---------------------|
| Trio | Beethoven |
| Aria | Bach |
| Danses Hongroises | Brahms |
| Dans la Nuit | Händel |
| Variations | Schumann |
| Cello solo | Mme. Delhaze-Wickes |
| Gavotte | Selected |
| Etude | Mr. Beyer-Hané |
| | Sgambati |
| | Liszt |
| | Mme. Delhaze-Wickes |

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MUSIC GOSSIP

OF GOTHAM.

NEW YORK, March 4, 1901.

THE Kirpals' annual Waldorf concert, by students of all ages, is certain to bring forward some unusual talent, and again was this the case last Saturday evening, when a score or more of singers and players appeared. Young Theodore Lindorff, pianist, who opened the evening, with those veterans, A. Roebelen, violin, and F. Bergner, 'cello, in the Andante, Scherzo and Finale from the D minor Trio by Mendelssohn, has pronounced talent, and should give his music devoted care, for it is sure to be a source of pleasure and possible profit through life. Later he played Mason's "Silver Spring" with fluency and singing tone. Another most promising pupil is the little pianist Bertha Schloo, who played the Godard "Spinning Wheel" with ease of execution and expression. Miss Ahles, a handsome young girl of talent, did her teacher credit, and indeed it is not fair to set forth the merits of a few, as all did so well. Miss Zelia Hicks sings with taste and good enunciation, and Miss Anna Brautigam has a good natural contralto voice and looked well. Others who participated, of the pupils, were Misses Gracie Constable, Ethel Story, Dorothea Fischer, Margaret McKnight, Mary Beeten, Olga Bankier, Lillian Constable, Anna Hallanan, Mrs. Edward Brady and Mrs. Kirpal, who sang a German Lied with much feeling and style, and whose work as a vocal teacher is bearing good fruit, for she is a woman of brains and talent. Miss Anna T. Briggs, soprano, and Miss May Gillies, pianist, were both prevented from appearing. Prof. F. J. Kirpal played the accompaniment with sympathy. The list of patronesses included Mrs. F. Schneider, Mrs. Theo. Schulz, Mrs. Prescott Hall Butler, Mrs. J. Patterson Duncan, Mrs. G. Howland Leavitt, Mrs. J. Lawrence Hicks, Mrs. J. Howard Lever, Mrs. F. G. Studt, Mrs. Achille Errani, Miss S. C. Very, Miss Ahles, Mrs. Julius May, Mrs. H. Volkering, Mrs. A. Tschepe, Mrs. Richard McCurdy, Mrs. Frank Marsh, Mrs. Robert Graniss, Mrs. Foxhall Keene, Mrs. L. McKinstry, Mrs. John Bogert, Mrs. Charles Wildermann, Mrs. S. Gartner and Mrs. Harry Bankier.

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Kate Stella Burr's annual concert at Grace M. E. Church always enlists the assistance of various high class artists. This year Mrs. Elizabeth Northrop, soprano; Miss Bessie Bonsall, alto; Edward Strong, tenor; Percy T. Hemus, baritone; Franz Listemann, 'cellist, and the veteran pianist, John Francis Gilder, appeared.

After an organ solo by Miss Burr, Mr. Strong sang with intelligence and musical feeling a trio of songs, Miss Burr's own song, "Under the Rose," especially well. Strong is a rising young artist. He was followed by 'Cellist Listemann, who played a Servais Fantaisie well. Miss Bonsall following with the well worn "O Don Fa-tale" aria, and in which one wondered whence the vocal plenitude, of varying tone quality, however, ranging from rich lower tones to thin upper voice. Mrs. Northrop, always the refined artist, won a recall after her songs, and again quite captivated her audience with Miss Burr's "A Song," written for and dedicated to her. Miss Burr should certainly have her two songs published, for they have in them the element of success, being fluent in melody, of variety sufficient to retain continued interest, and with a brilliant piano part. Mr. Hemus sang Allitten's "Since We Parted" with beauty of voice and expression; Brownell's "Four Leaf Clover" with grace, and the Shelley "Minstrel Boy." He was recalled many times. Gilder played his own "The Brook" and Gottschalk's "Pasquinade" with snap and brilliancy, and spoiled it all by adding variations of his own on "Massa's in the Cold Ground," which was out of place in such a high class concert.

Miss Burr played the accompaniments with discretion and good taste, serving to show what a good accompaniment is, and likewise serving to explain in some de-

gree the high place occupied by this talented young woman in metropolitan musical circles.

The concert was enjoyable, the audience large, and flowers for the fair participants, as well as dollars for the beneficiary, in abundance, these several manifestations contributing to the general success.

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"Tennyson's Song" was the subject of an hour's music by two pupils of Francis Stuart, who recently came here from California. The musicale was given at the house of Mrs. W. Gilman Thompson on East Thirty-first street. This was the program:

We Kissed Again With Tears.....Kellie Addington Brooke.
Break, Break, Break.....Henschel Miss Marion Barrington.
Come Into the Garden, Maud.....Massenet Mr. Brooke.
From In Memoriam: A Song Cycle.....Liza Lehmann Miss Barrington.
Ring Out, Wild Bells.....Gounod Mr. Brooke.
Cradle Song.....Manns Miss Barrington.
Edward Gray.....Sullivan Mr. Brooke.
Home They Brought Her Warrior, Dead.....Randegger Miss Barrington.

Miss Barrington, contralto, sings with refined taste and finish, and in the Lehmann group of four songs displayed wide range, both of voice and emotional expression. The last song on the program is melodious and suited to her voice and style.

Young Brooke's voice and style are so unique he impresses one at once as something unusual; possessing powers of expression far beyond the ordinary, along with true dramatic impulse, he arouses interest at once, and better yet, retains it throughout. He sang the Gounod "Ring Out, Wild Bells," with special effect, and the descriptive Sullivan song, "Edward Gray," made a distinct hit. Both Miss Barrington and Mr. Brooke possess that much-to-be-desired thing in a singer, perfectly distinct enunciation; and when asked where they got it both pointed to their teacher, Stuart.

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The complimentary instrumental concert given by pupils of Albertus Shelley and Mme. Marie C. Shelley, assisted by the Shelley Orchestra, at the Harlem Y. M. C. A., met with a most flattering success. The hall was crowded, many standing and many unable to get in. The orchestra did very well, and was a great attraction in itself. The piano duet by Misses Reich and Carroll was well played; the solo, "The Prisoner and the Swallow" (is this a drinking song?), by Miss Rebecca Reich, executed with understanding, showing good phrasing. The wonder of the evening was little six year Lillian Ehrenberg, her technic and style being a credit to one twice her age and size. She played a solo by Aletter, and sonata by what the program said was "Keinicke," but which evidently stood for "Reincke," the Leipzig pedagogue and composer.

If the little Lillian continues as she has begun a great future is in store for her. Miss Sadie Carroll played a piece by Wilson well, but her ill advised encore playing spoiled an otherwise good impression; in it the pianist became flighty and exaggerated the teaching Madame Shelley gave her. Young D. Gootenberg played his violin solo with good effect, and the Karganoff Waltz Caprice played by his sister showed that she too has much talent. Duncan, Fisher, Bauer and Reich played a violin quartet by Dancla well and the violin duo by Spohr was all in all pretty well played; if the second violin, J. C. Duncan, had better time, and his double notes better, the duet would have been quite faultless.

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The sixty-second regular meeting and dinner of the Clef Club, at the "Lorraine," Fifth avenue and Forty-fifth street, was "Members' Night," which means that members were the speakers.

A good-sized company did full justice to the dinner. The minutes of the last meeting were read and approved, and President Arthur L. Manchester, of the National Music Teachers' Association, spoke at some length on the educational movement of the M. T. N. A. He explained that this had been well discussed by the executive com-

mittee of the association. Mr. Manchester has taken hold of it with sense and broadmindedness. The next meeting of the M. T. N. A. occurs at Put-in-Bay, on Lake Erie, the week of July 4 to 8.

President Louis Arthur Russell, of the New York State M. T. A., followed in "Why Every Teacher Should Belong to a State Association of Music Teachers," and made this interesting throughout. He took the somewhat idealistic ground that no one ought to expect direct personal benefit from such membership.

T. E. Morgan, the busiest conductor in New York, promised to deliver himself of his promised talk on "The Organization and Drilling of Choral Societies" at the next meeting, and President Carl G. Schmidt introduced Platon Brounoff, who proceeded to enliven the assembly after his own manner. This consisted in the reading of several imaginary letters, supposed to have been stolen from the dead letter office in Washington, D. C., on his recent visit there, written by living musicians to dead ones. On the evening in question he read one from the brothers Damrosch to Bach and Liszt, and from Conductor Kaltenborn to Anton Seidl, all of them full of witty personalities, highly spiced throughout, with sidelights on the pet weaknesses of all, and as each was read Mr. Brounoff was greeted with roars of laughter. They are harmless, excepting to the reputations of those satirized, who are brought into the broad glare of publicity in their weakest parts.

Brounoff has been urged to have these letters published, and when they appear they will make a stir.

Several new members of the club were elected, others proposed for membership and it is evident that the club is this season flourishing.

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Edwin Harvey Lockhart's musicale and reception last week again found the rooms crowded by an ever-changing throng, both afternoon and evening. The same talent assisted as before, Miss and Mr. Blake pleasing all; the boy alto, Leigh Pye, singing, and Miss Williams, the alto, and Miss Davidson, violinist, also participating, as before. Miss "Harry" Scheibe played accompaniments with intelligence and taste. Lockhart was one out of nearly a hundred applicants for the position of solo bass at Holy Trinity P. E. Church, of Harlem, and is chosen for the position. They have been trying voices there since December last, and in Lockhart have found the quality and style desired.

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The sixth performance of the seventeenth year, Empire Theatre Dramatic School, occurred last Tuesday afternoon, when "A Fool's Paradise," by Sidney Grundy, and "Sympathetic Souls," by Scribe, for the American stage, by the same author, Grundy, were given, the latter for the first time in America. I was unable to go, but a fair friend, who always enjoys these performances, attended, and on her program I find such annotations as "cute" after Milden Manners, with special praise for Julia Marie Taylor, Liston, Dugan and Grace Whitworth also mentioned. There will be an address by Heinrich Conried, of the Irving Place Theatre, on "The Theatre," at Carnegie Lyceum, next Monday at 3, and graduation exercises of the school in the Empire Theatre, March 21, at 3.

A musical hour was given at the National Arts Club last Wednesday evening by Miss Margaret Goetz, alto, and Julian Pascal, pianist. This was the program, with Pascal's own annotations:

Polonaise in A flat.....Chopin
Songs—
 Tis I, Love.....Pinsuti
 Spanish Love Song.....Chamindae
 The Erlking.....Schubert
NocturnePascal
EtudeRubinstein
Song—
 If I Knew.....Gaynor
 My Brown Boy Is Hiding Away.....Korby
 Hai-JuliCoquard
 I Wonder.....Palliser
 Laugh and the World Laughs With You.....Pascal
RhapsodieListz

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Miss Avice Boxall, the harpist, has been busy of late with various affairs, in which she played solos. At the

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last Musurgia concert she played the John Thomas "Reverie," and for encore a Welsh melody, making a most effective appearance as soloist.

Last Friday she played at the St. David's Society concert solos and also accompaniments for Evan Williams. The Connecticut M. T. A. has engaged her for their festival to be held early in May.



The daily class pupils, at Mrs. M. Price's, Seventh avenue and 125th street, gave a recital at the conservatory last Saturday evening, piano solos, four and eight hand pieces making up the program. The participants were: Misses Emma Southard, Katherine Roan, Emma Bunker, Grace Foster, Ruth McElroy, Minnie Schneider, Elsie Heuel, Myra Corwin, Vie Meakins, Frances Basley, May Tweedy and Masters George Donaldson, Arthur Drake and Rudolph Taboski.

The regular monthly junior recital was given Saturday morning, March 2, at 10 o'clock. The life and works of Mendelssohn was the subject of lecture and illustrations. All young people under sixteen years of age were invited.



Miss Harriette Brower, pianist, and J. A. Cristallo, bariitone, participated in a musical at the home of Mrs. William Burtis Miles, on East Seventy-sixth street, last week.



J. Warren Andrews, of the Church of the Divine Partnership, Seventy-sixth street and Central Park West, announces a series of four Lenten organ recitals, on Thursday afternoons, March 7, 14, 21 and 28, at 4 o'clock, with the assistance of several well-known singers, Albertus Shelley, violinist, and Charles W. Rietzel, cellist. Standard works, classical and modern, will be played, and the recital of March 21 is devoted entirely to the works of Bach. Mr. Andrews opens a new organ in Astoria soon. Walter C. Gale, of All Souls' Church, Madison avenue and Sixty-sixth street, will give three organ recitals on Tuesday afternoons, March 5, 12 and 19, at 3:30 o'clock, playing works of all periods, ranging from Bach to King Hall. He dispenses with soloists.

Choir News.

Abram R. Tyler, formerly organist of the New York Avenue M. E. Church, Brooklyn, has been engaged for the Church of the Pilgrims.

Walter J. Hall, formerly of the Brick Presbyterian Church, will after May 1 play the organ at Calvary M. E. Church, East Orange.

Dr. Humason, a physician and amateur organist, who substituted at Rutgers Presbyterian Church during the illness of the regular organist, F. A. Fowler, succeeds to that position May 1.

Oley Speaks, bass of the Church of the Divine Partnership, goes to St. Thomas' P. E. Church, and not to Brooklyn, as previously announced.

It is rumored that a Miss Fenno is to be the new soprano of the Madison Avenue Reformed Church.

Likewise that J. Albert Jeffery is not to succeed W. E. Mulligan at the Forty-eighth Street Collegiate Church.

Edwin Harvey Lockhart is the new bass at Holy Trinity P. E. Church, Harlem.

F. W. RIESBERG.

Professor Miller's Big Bass Flute.

WHEN Prof. Dayton C. Miller, of the Case School of Applied Science, plays his new flute he has the satisfaction of knowing that he is producing music that cannot be duplicated in the United States, and by but few persons in the Old World. He has the largest flute in America. He was in London last summer and gave an order for the instrument to the makers in that city. It has but recently reached the city, and it is the cause of wonder and admiration to all those who have heard it.

The instrument is what is called a bass flute, and it is one of the rarest instruments known. Ordinary flutes are common enough, too common perhaps, in the opinion of those who live in the same house with young men learning to play them, but a bass flute is a rarity. In principle the bass flute is similar to ordinary flutes, only it is much larger. It is so long that a man could not reach the holes at the lower end to stop and open them with his fingers, as he would were he playing an ordinary instrument. All of the holes are covered by keys that open and close them, because it would be impossible for a man to play the instrument otherwise. The flute cost \$300, and it is of solid silver. It is a perfect instrument, and its tone is delightful. It resembles the tone of a pipe organ to a certain extent, but it has the flute quality that is so highly esteemed by musicians. Its lowest note is the tenor G, that is, the first G below middle C on a piano. Ordinary flutes are pitched much higher. The size of the instrument makes the tone very full, mellow and pleasing.—From the Cleveland Leader.

Verdiana.

VN the sketch of Verdi's life in the number of THE MUSICAL COURIER of January 30, there was quoted Verdi's pathetic letter on the death of his wife and their two children, telling how in the midst of his anguish he had to sit down and write a comic opera. We have received from Italy a portrait of this hapless lady, Margherita Baretti.



MARGHERITA BARETTI,
Verdi's First Wife.

We add a portrait of his second wife, Giuseppina Sereponi, who died about a year ago.



GIUSEPPINA SREPONI,
Verdi's Second Wife.

Verdi was elected to the first Parliament of the Kingdom of Italy. He sat on the Right, and, although he often expressed to his friend Sella his longing to be eloquent, he never took part in any discussion. In March, 1864, there was a very animated debate, and the sitting was tumultuous. Verdi, weary at the noise, amused himself by writing on a bit of note paper the following notes, to represent musically the tumult of the assembly and the words most often repeated. Below is a transcription into more intelligible characters:



Verdi's last letter was written to his friend, Di Amicis.
"DEAR DI AMICIS—Thanking you and making my excuses for all the trouble that I am continually causing you, I have to inform you that at the beginning of February I

think of returning to Genoa. As regards my health, although the medical men tell me that I am not sick, I feel that everything tires me; I cannot read, I cannot write, I see badly, I feel less, and, more than all, my legs no longer serve me; I do not live, I vegetate; what more have I to do with this world.

Affectionately,

"G. VERDI."

Verdi was born in French territory, that is to say in territory which was French in 1813. The certificate of his birth, in the registers of Busseto describes the child as Joseph Fortune François Verdi, son of Charles Verdi, tavern keeper, and Louise Letros, his wife, and the document is stamped Département Français; as a matter of fact Roncole was included in the department of Taro, which Napoleon had annexed.



When Rossini died in 1868, Verdi proposed that some native composers should write a Requiem Mass as a tribute to the illustrious departed. It was designed to be performed at the Church of St. Petronio at Bologna, and Verdi drew up the following sketch of the distribution of the parts:

| | |
|---------------------------------------|-----------|
| 1. Requiem aeternam, G minor..... | Bazzolla |
| 2. Dies iræ, C minor..... | Bazzini |
| 3. Tuba mirum, E flat minor..... | Pedrotti |
| 4. Quid sum, miser, A flat major..... | Cagnoni |
| 5. Recordare, F major..... | Ricci |
| 6. Ingemisco, A major..... | Nino |
| 7. Confutatis, D major..... | Boucheron |
| 8. Lacrymosa, G major or C minor..... | Coccia |
| 9. Domine Jesu, C major..... | Gaspari |
| 10. Sanctus, D flat major..... | Platavia |
| 11. Agnus Dei, F major..... | Petrella |
| 12. Lux Æterna, A flat major..... | Mabellini |
| 13. Libera Me, C minor..... | Verdi |

Verdi had entertained the hope of having the name of Mercadante in the list of composers, but for some unknown reason the veteran maestro took no part in the work. Petrella, too, was too busy with other tasks, and Lasro Rossi was assigned his part. Verdi never shut his eyes to one difficulty, the difference in style of the thirteen composers, but he thought that it might be overlooked in a work designed to demonstrate the veneration of Italian composers for their late comrade. But as the date for the performance, November 14, 1869, approached difficulties increased, and when the management of the Comunale Theatre, at Bologna, refused to allow its artists or conductor to co-operate the project was abandoned.

Verdi's part, the Libera, was read by Mazzacato, at that period director of the Conservatory of Milan, and he urged Verdi to write a whole Requiem. This he did in the well-known Requiem on the death of Manzoni, in which he retains the Libera intended for Rossini.

Severn Studio Musicale.

MRS. EDMUND SEVERN, the piano and voice teacher, and pianist of the Severn Trio, has issued cards for a musical at her studio, 131 West Fifty-sixth street, Tuesday afternoon, March 12.

Julius Perotti.

Last Friday the American agency of the *Frankfurter Zeitung* announced the death of Julius Perotti, the operatic tenor. The singer died at Milan on Thursday after an operation for appendicitis. Perotti left New York four

weeks ago to fill an engagement in Italy. Last year when there was a dearth of tenors at the Metropolitan Opera House, Perotti, although a member of another company, was called upon several times to save a change of opera.

Pinkham in Court.

Musical Manager in Trouble.

IN City Court, Special Term, last Friday at 10:30, Miss M. L. Pinkham of the Pinkham Musical Bureau, which succeeded to the old offices of Victor Thrane at 33 Union Square, was up on supplementary proceedings on a judgment of \$515, for money due to Victor Harris, who assumed the amount due to the orchestra engaged by Miss Pinkham for the concert she gave at Carnegie Hall with Sieveking, the pianist. After a few preliminary questions by Benjamin E. Hall, Mr. Harris' attorney, the examination was adjourned until tomorrow morning. In answer to one of the questions Miss Pinkham stated that there were two other judgments out against her. One of these judgments was secured by August Gemünder, the violin maker on East Twenty-third street, for \$161.84, about three years ago for accumulated rent of a violin. There are also claims against Miss Pinkham on other accounts on which judgments have never been asked.

It is, therefore, surprising that Miss Pinkham should have had the temerity to go into business with such claims against her and expect credit and business standing and financial support and success. It seems that some people are under the impression that no such elements are necessary for successful musical management, but the Hirschberg, Rubens, Young and Pinkham cases do somehow or other illustrate that commercial standing and financial credit and a certain moral business tone are necessary for success even in the line of musical management.

In the cases of Rubens and Miss Millar, of Chicago, there were at least intelligence and a knowledge of the subject and a certain atmosphere that assimilated with musical life, but with Hirschberg, Young and Miss Pinkham there was no apology for the occupation, as they are sadly defective in the very primitive principles of musical management, being unacquainted with the situation and absolutely unable to discriminate.

Secretary's Checks.

The check with which the orchestral indebtedness was to be obliterated was signed by Miss Adelaide Van Brunt, Miss Pinkham's secretary, although the contract before us calls her representative. Miss Pinkham sent this \$515 Van Brunt check to Mr. Harris, with a note stating that she was in the habit of paying accounts with the checks of her secretary. Miss Van Brunt had an account in the Union Square Bank, and Miss Pinkham, expecting large returns from the various artists she was managing (amateur musical managers always expect such returns), asked Miss Van Brunt for checks and told her that she (Miss Pinkham) would have the money in time to deposit to meet the checks. There is no doubt that Miss Pinkham did expect to have the money. Mr. McMillan, a banker on Wall street who had already paid \$500 into the Pinkham Bureau, had conducted himself with such enthusiasm toward its future productions that Miss Pinkham felt as if she might depend upon further contributions from the elderly angel. But for reasons unknown to those who are unacquainted with the facts Mr. McMillan kept away, and either remained in his own office on Wall street or at home on Riverside Drive, or somewhere else. And the continuous financial performance ceased to eventuate.

This disappointment, together with the refusal of the public to give support to the artists in the Pinkham Bureau, and the inadequacy of the Bureau to understand how to handle a phenomenal singer like de Souza, prevented Miss Pinkham from keeping her promises made to Miss Van Brunt, and very naturally the checks given by the lady to the creditors of Miss Pinkham could not be met.

Among these was the orchestra check of \$515.

Another check of \$500, given to a piano manufacturer in return for a loan.

Another check of \$365 given to a downtown advertising agency.

Another check of \$500 given to a young but foolish newspaper man who runs a musical paper, the name of which we cannot remember.

Miss Van Brunt does not consider herself liable for these checks, as they were given to Miss Pinkham to pay accounts of the Pinkham Bureau, and not to pay for any debts incurred by Miss Van Brunt, and Miss Van Brunt seems to have a good case. Miss Pinkham has made no effort to protect Miss Van Brunt, but, on the contrary, a few days ago disposed to her sister of all the office furniture "in consideration of one dollar," although she owes nearly \$700 for salary to Miss Van Brunt. Other accounts are also due by the Pinkham Bureau.

The De Souza Case.

The baritone De Souza was brought from Europe by the Pinkham Bureau, although it was known that he had engagements in Europe for this season that would have brought him some 20,000 francs. The contract called for the payment of the ocean passage for himself and secretary, and \$400 a week for the first month, he to sing four times, and \$50 for each subsequent appearance—no less than four a week, the term covering three months. The sum of \$400 was sent to him, and he and his secretary, Mr. Benjamin, arrived here. No bookings had been secured, and the whole proposition was, as is usual with these amateur managers, purely speculative.

His singing here indicated that De Souza could have been made a success, but the mismanagement was so self evidently stupid that the valuable time was frittered away, and De Souza was forgotten. He managed during his stay here to get \$100 from the Pinkham Bureau, and has for weeks past been in great personal distress at his lodging house (kept by a sister-in-law of Mme. Schumann-Heink), and on several occasions he and his secretary have actually had admittance refused. De Souza has cabled to Lisbon for funds to return home.

The notes and telegrams sent to Miss Heinck by Gustave Thalberg, who had been sent to Europe to engage De Souza and Sieveking, and by Miss Pinkham, in which the latter at various times promises to pay De Souza's bill, illustrate either an utter indifference to business promises or such a pressing condition that the promises were merely made to secure time. De Souza has been saved the ordeal of extreme distress, simply through the intercession of friends made here, but to subject such an artist to such inflictions shows an utter lack of the appreciation of personal responsibility, and is evidence that Miss Pinkham has failed completely in those amenities that are known to exist between artist and manager, and which form the very basis of a manager's professional life. De Souza expects to return to Europe on March 14, and he will have an interesting story to tell, but he must not believe that his experience is the rule in this country. The majority—the great majority of artists coming here from Europe do not fall into the hands of Pinkhams—people who are actually devoid of the first law of managerial etiquette, leaving aside entirely the question of business.

The Situation.

The recent failures among managers of concerts, and the well-known fact that the high salary system of the foreign opera scheme is also to cease pending a complete reorganization of the opera plan, and the disastrous termination of the English Opera Company, must necessarily give serious thought to those interested in the problems connected with music in America.

It should be understood hereafter that people who are incompetent and inexperienced and without ample capital should not be countenanced when they propose to "open" a musical bureau, and as they usually look upon piano manufacturers for support it should be made a rule on the part of these piano houses not to give any financial aid or backing to these experimental schemes. Neither should they receive any credit for advertising purposes. The Pinkham Bureau was not advertised to any extent because it had no credit to any extent, and this limited its possibilities, and its career closed much faster than if it could have covered the musical field with advertisements in circulating mediums.

Moreover, those who engage musical artists should refuse to do business with agencies that have no caste and no position representing professional character. It should not be permissible for every Tom, Dick or Harriet to come forward in the field of music and "handle" artists,

and on the strength of an insane competition among musical people that inclines them to sign any kind of contract to represent these people seriously and in competition with established agencies. The organizations using artists should refuse any negotiations with such agencies.

In the case of Miss Pinkham's Bureau none of her artists were engaged to any extent, and probably for the reasons just given; but it is not only the Pinkham Bureau but others that may hereafter arise to which this rule should be applicable. Neither should artists permit their names to be used by these mushroom agencies. In case names are advertised by them the artists should publicly protest against it instead of tacitly permitting it under the impression that some engagement might ensue.

After the sad experience of the past few years in the direction of musical management, closing this season with the Pinkham case, it must become apparent that artists in Europe contemplating a season in the United States will exercise more caution hereafter before signing contracts. The mushroom system is also responsible for many engagements that should never have been made, for the reason that the market has become overstocked and more artists were brought here than could possibly find remunerative engagements. Those that signed and did not come have no reasons for complaint and should, in fact, be congratulated, but such cases as De Souza and others, which we refrain from referring to as it might injure the artists, should stand as lessons to guide artists in Europe in their future contracts for appearance here.

We need less managing but better managing and we are surely not seeking such a multitude of musical people from Europe as came to our shores this season; they came and while some have returned to the old country sadder (if not wiser) others are stranded here and others again have no prospects.

For the American musician there is very little encouragement under such circumstances, particularly as he can secure no recognition at all in the daily press unless he pays for it in the shape of advertising, and this he cannot do unless he first gets an income. An income he or she cannot acquire because there is no opportunity here in the face of these numerous foreign importations. The latter are fiercely advocated by the daily papers with all kinds of sensational methods, and they also fail because there are too many, the supply far surpassing the possible demand. Thus the whole scheme is blocked through the abnormal conditions, and the absence of plan and system. However, it must now, for the time being at least, adjust itself, for this season has been a disastrous one to three-fourths of the musical artists before the public. The financial disaster is the natural adjuster of such abnormalities; in fact it may be the result.

The mushroom agencies must also cease, as they will hereafter have no footing in Europe. This paper itself, through the exposés of the past few weeks, puts an end to such schemes, for the whole of artistic Europe will be acquainted with these facts within the next few weeks.

John Young, Tenor, in Great Demand.

These are some of his engagements for the following weeks: March 6, "Messiah," at Newark; March 12, "Last Judgment," at Stamford; March 14, musicale, Crescent Athletic Club, Brooklyn; March 20, musicale, New York; March 21 and 22, "Queen Esther," Harlem.

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PHILADELPHIA OFFICE THE MUSICAL COURIER.
4230 Regent Square, March 2, 1901.

THE appearance of Harold Bauer with the Kneisel Quartet was of much interest, inasmuch as the pianist was new to us; yet, on the other hand, it was tantalizing to hear such an artist for the first time when his talent was held in check to a certain extent. But from what was heard Mr. Bauer established himself in the esteem and appreciation of the audience.

Apart from this concert, the week has been one of absolute quiet, which made the concert of the Octave Club this evening all the more welcome. This club is composed of thirteen ladies, all of whom are talented pianists. Every year a gold medal is offered by Charles M. Taylor, Jr., and hotly contested for by the members. The 1901 medal was won by Miss Jessie L. Fulweiler.

The club was assisted in their concert by Miss Florence Fulweiler, soprano; Maurits Leefson and Miss Keppelman, who, owing to the sickness of Mr. Hurlbrink, basso, kindly replaced the missing numbers with violin soli.

Possibly the best played number of the program was that of Miss Bessie Davis, Concertstück by Weber.

Miss Fulweiler's singing was an unfortunate example of a good voice spoilt by bad training.

On Sunday, February 24, the choir of the Central Congregational Church, under the direction of Frederic Maxson and assisted by Madame Strelka, soprano; Miss Kathryn McGuckin, contralto; J. Smith, tenor, and A. C. Kinckley, bass, gave the "Stabat Mater," which the choir sang with such success last year. This afternoon Mr. Maxson gave an organ recital at his church, under the auspices of the American Organ Players' Club. He was assisted by Mrs. Elizabeth Bundy Culbert, violinist.

March 6 is the date of the fifth concert of the Philadelphia Orchestra. The interest of the program is added to by the fact that the Lindner Concerto for violoncello will be played by Rudolph Hennig, who has been identified with Philadelphia music for many years. Apart from his technic, which makes his playing of the highest order, he possesses that most desirable musical temperament which speaks from the soul of the artist to those of his audience. The rest of the program is composed of Goldmark's "Sakuntala" overture; "Symphonie Pathétique," Tchaikowsky, and "Les Preludes," Liszt.

The recital of Josef Hofmann on Saturday afternoon, followed by the concert of the Leipzig Philharmonic Orchestra, on the evening of the same day, will close the week in music.

DOMINGA LYNCH SOUDER.

Victor Harris Conducted.

TABLEAUX and music were presented before a fashionable and appreciative audience at the spacious Fifth avenue residence of Mrs. Joseph Stickney on the evening of February 23, an orchestra of thirty musicians contributing to the enjoyment of the hour by their performance of the ensuing selections, which were attractively arranged and ably directed by Victor Harris:

Overture, "Midsummer Night's Dream," Mendelssohn; "Love Scene" and "Polonaise" from String Suite, op. 11, Herbert; Folksong, Svendsen; "Love's Dream After the Ball," Czibulka; "La dernière Sommeil de la Vierge,"

Massenet; "The Mill," Gillet; "Bourée," Bach; "Capriccioso," Handley, and "Hungarian Dance," Brahms.

The tableaux consisted of "Colonial Pictures," "Japanese Scenes," "Gainsborough's Duchess of Devonshire," "Sixteenth Century Picture," "Old Masters," "Lady Sheffield," "Germania," and "The Rose and the Doves."

Acceptable soloists of the occasion were Signor Le Comte and Mrs. Black.

This successful event was of a philanthropic nature, being in aid of the Samaritan Home.

Sounds Under Water.

"**T**HIS new device for signaling ships by ringing a bell under water is something I ought to have patented myself," said an old steamboatman, "and I am provoked to think I didn't have enough sense to do it."

"I have been familiar with the principle for years, and at one time I went even so far as to construct a crude apparatus in which it was successfully employed. The way my attention was first directed to the subject was, in itself, very curious. During the summer of 1880 I spent some time at Cairo, Ill., and one blistering hot July afternoon I got a skiff, with a couple of friends, and dropped down the river a little distance to take a swim. We anchored in a shady spot, peeled off our clothes and jumped in. The water was pretty deep at that particular place, and presently we began diving, trying to touch bottom. In one of my attempts, when I was probably twelve or fifteen below the surface, I was startled by two severe concussions, as if some ponderous bodies had collided within a few inches of my head. The thought flashed into my mind that I had ruptured my ear drums, and I shot back to the surface in a panic. At the same instant my two friends bobbed up, both looking scared, and it seemed that we had all had the same experience. We were greatly puzzled to know what had caused the shock, for I can hardly call it a noise, when I happened to remember that a party of wreckers had gone up the river that morning to dynamite a sunken scow that was a menace to passing boats. 'I'll bet that was the old hooker going to pieces!' I exclaimed; but the place was between six and seven miles away, and my companions scouted at the idea. When we returned to Cairo we met the wreckers and I asked the boss of the gang when it was they had let off their dynamite. He gave me the time to a second, and it coincided, up to half a minute or so, with my own memoranda. They had put down two submarine cartridges, he said, but they failed to explode simultaneously. One went off a thought ahead of the other, thus producing a double concussion, and absolutely clinching the evidence as to what we had heard.

"This incident made a deep impression on my mind," continued the old riverman, "and caused me to do a good deal of thinking about the sound conducting properties of water, with a vague notion that the principle might be utilized in some practical manner. Some time afterward, when I was steamboating, we were lying at Natchez one night, waiting on cargo, when a negro roustabout, who had been taking a swim, remarked that a big packet was coming down the river. I asked him how he knew, and he said he could 'hear it choo! choo!' while he was under the water. I listened attentively and could hear nothing, but before long, sure enough, one of the Anchor Line boats came puffing and snorting around the bend. Of course that vividly recalled my experience at Cairo, and I questioned the roustabout closely.

"He assured me that he had often heard boats when he was diving, and several of the other darkies told the same story—in fact, the idea that sound traveled under water seemed to be quite general among them, although they had taken it as a matter of course and never considered it worth mentioning. That started me on a new line of thought, and the first time I had an opportunity I rigged up an apparatus that excited a good deal of amusement and curiosity among the crew. What I wanted to do was to devise some means of listening to deep water vibrations from the surface, and with that in view I took an empty 4-gallon oil can and fastened a section of rubber hose to the short spout at the top.

"I made the joint tight with tar and then lashed the can

to the end of a 12-foot scantling. I stuck an ordinary tin funnel into the upper opening of the hose and when the can was submerged over the side I simply applied my ear to the improvised trumpet and listened. I tried the apparatus the first time a boat came in sight on the river and, greatly to my gratification, I could hear the crunching of her paddle wheels with the utmost distinctness, although the sound was entirely inaudible from the deck. Afterward I tried the experiment many times, and usually with success. Now and then, for reasons I was never able to understand, the device failed to work, but it responded nine times out of ten, and on several occasions I located approaching boats long before they came into sight. However, the thing seemed to be of no actual value, beyond a scientific toy, and when the novelty wore off I threw it aside and thought no more about it. That, you must bear in mind, was fully fifteen years ago, and it is certainly rather exhilarating to pick up the paper and see that the same idea and almost the same apparatus has recently been developed into a deep sea signal that promises to be worth a fortune. It's simply another case of a man's foresight being inferior to his hindsight."—New Orleans Times-Democrat.

E. A. Leopold and the Dresden Conservatory.

THE Royal Conservatory of Music and Theatre at Dresden holds an enviable position among the musical institutions of the world, and this condition exists for various reasons. Its volume of business may well be judged when no less than 1,277 pupils studied there last year. Seventy-two performances and recitals were given in the theatre of the conservatory during the season; and among its faculty, comprising 118, are some of the ablest instructors to be found.

The Dresden Conservatory is under the patronage of His Majesty the King of Saxony, while its honorary presidents include H. R. H. Prince George, H. R. H. Prince Frederick August, H. R. H. Alfred, Duke of Saxe-Coburg-Gotha, and H. R. H. Landgrave Alexandre Frederick of Hessen.

This institution has long been famous for the instruction offered in the study of piano and string instruments, its instructors being among the foremost members of the Royal Symphony Orchestra; and no less attention has been given to its departments for the study of voice and the opera.

E. A. Leopold, of New Haven, the well-known singing master, who has met with very remarkable success in Connecticut, is a graduate of this institution, and is their American representative. He is well versed in matters musical in Europe, and may be addressed for prospectus and any other information pertaining to study abroad.

Jenny Lind's Letters.

A SHORT time ago it was announced from Rome that a certain well-known firm of publishers there had secured several letters written by Mme. Jenny Lind to a lady friend, and couched in the most intimate terms, speaking with the freedom of private intimacy concerning the musical men and women and matters of her time. To suppose that such letters could be published broadcast, and without the consent of the lady (who is now dead), or of her husband, Otto Goldschmidt, who survives her, would be a strain upon courtesy, and, I hope, upon the provisions of Italian law. In this country the publication of the letters, so long as their copyright continued, certainly could be stopped, although perhaps Mr. Goldschmidt might have no objection to the publication of portions of such private documents, if they were edited in such a manner as to prevent annoyance to surviving musicians or their relatives. Extracts from some of these letters are now appearing in the Continental papers. It seems that one letter dates from the Old Brompton road about half a century ago, when the great prima donna expressed herself as extremely pleased with things English and with her reception in this country. So, of course, she need be, for she speedily became the craze of the operatic hour and the lion of society. Mme. Jenny Lind's objection to being dragged before the curtain many times after each act of "Norma" reads rather funny now. Modern prime donne would probably complain if the call was omitted.

LOUDON G. CHARLTON,
Carnegie Hall,
NEW YORK,

ANNOUNCES

American Tour,
Beginning February 3.
Ending May 15.
European Tour, October, 1901.

GODOWSKY

"Godowsky has gained the public and will always hold it."—*Berliner Lokal-Anzeiger*, January 17, 1901.
"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 13, 1900.
"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 21, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnerische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an imitable grace and mastery."—*Kleine Journal*, January 8, 1901.

Steinway Piano Used.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, March 2, 1901.

HE introductory number of this week's Chicago Orchestra concerts was the first performance here of the D minor Symphony of Anton Bruckner, a work replete with beautiful poetical suggestions, happy melodies, joyous rhythms and incomplete musical thoughts. Following the Bruckner Symphony came Liszt's A major Concerto, a composition but rarely seen upon a program. It was the occasion of the reappearance of the soloist, Leopold Godowsky, who has been absent several months in Europe. Mr. Godowsky is such an artist that unless intimately acquainted with the composition given one is not aware of the difficulties, so easily does he overcome them. This piano virtuoso also has a peculiarly attractive style and coloring that are individual and not possible to be acquired.

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The program for the seventeenth concert, and last Beethoven Cycle, has for soloists Mrs. Genevieve Clark Wilson, soprano; Mrs. Sue Harrington Furbeck, contralto; George Hamlin, tenor; Charles W. Clark, basso; Leopold Kramer, violinist, and the Apollo Musical Club. The compositions to be given are:

Symphony No. 8, F major, op. 93.
Benedictus, from the Missa Solemnis, D major, op. 123.
Symphony No. 9, D minor, op. 125.

For the concert following the soloist will be Emil Bare.

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The coming Southern tour of the Chicago Orchestra, with Theodore Thomas conductor, is an interesting announcement to the musical world. The engagement commences about April 22, including such cities as St. Louis, Memphis, Nashville, Birmingham, Anniston, Ala., and other points. Charles R. Baker, special representative of Hannah & Hamlin, has just returned from the South, after having arranged festivals for the great orchestra. The soloists who will accompany the orchestra are Mrs. Genevieve Clark Wilson, soprano; Sue Harrington Furbeck, contralto; Charles W. Clark, baritone, and George Hamlin, tenor. Holmes Cowper has also been engaged to sing the tenor parts in the oratorio "Elijah," which is to be given at Birmingham. Such a quartet will be a musical treat.

These festivals are brought about through the enterprise of the business men of the cities named, who have given the heavy guarantees necessary to secure such an attraction for their spring musical carnivals, and on all the railroads centring in these places special rates will prevail, and therefore the interest is intense in the Southern cities in the coming of the Thomas Orchestra, evidenced by the fact that no tour has ever before been arranged where this leader has been invited to appear from two to four concerts in each city.

FRANK CHESIRE NIXON
CONCERT DIRECTION
724 Kimball Hall, CHICAGO.

FIRST AMERICAN TOUR, MARCH and APRIL, 1901.

Leipsic Philharmonic Orchestra.

Direction: NORMA KNÜPFEL,
138 Fifth Avenue, New York.

HERR HANS WINDERSTEIN, Conductor.

KNABE PIANO USED

The recital which the well-known pianist, Otto Pfefferkorn, gave at the Hotel Metropole last week—the program was given entire in a previous number of THE MUSICAL COURIER—so well pleased the cultured audience that all arrangements have been made for a series of recitals by this artist at the Metropole, to be given every consecutive Thursday afternoon at 3 o'clock, beginning March 28. These will prove events of social as well as musical interest. The selections made for each program are as follows:

FIRST RECITAL, MARCH 28.
An Afternoon With Frederic Chopin.

Fantaisie, op. 49.
Nocturne, C minor, op. 48.
Scherzo, C sharp minor, op. 39.
Ballade, A flat major, op. 47.
Two Studies, op. 10, No. 12; op. 25, No. 9.
Petite Mazurka, op. 2 (S. Sapelinoff).
Coquette (Eduard Schütt).
Chrysalis (Otto Pfefferkorn).
Polonaise, A flat major, op. 53.

SECOND RECITAL, APRIL 4.

Ballade, G minor, op. 24..... Grieg
Kamennoi Ostrow, No. 22..... Rubinstein
Valse Caprice, E flat major..... Rubinstein
Intermezzo, B major..... Brahms
Kuss Walzer..... Strauss-Schütt
Spinning Song..... Wagner-Liast
Man lebt nur einmal..... Tausig

THIRD RECITAL, APRIL 11.

Sonate, op. 53..... Beethoven
Romanza, op. 28, No. 2..... Schumann
Witches' Dance..... MacDowell
Romance, op. 36..... Schütt
Valse, op. 10, No. 2..... Rachmaninoff
Valse Badinage, op. 22 (Music Box)..... Liadow
Toccata, op. 18..... Sgambati
Polonaise in E major..... Liast

FOURTH RECITAL, APRIL 18.

Wedding March and Sprites' Dance (from music to Midsummer Night's Dream)..... Mendelssohn-Liast
Romanza, F minor, op. 5..... Tschaikowsky
Feuerzauber (Magic Fire Music from Die Walkure)..... Wagner-Brasslin
Nocturne, D flat major, op. 27..... Chopin
Marche Funèbre..... Chopin
Paraphrase de Concert..... Chopin
Valse, op. 18..... Godowsky
(Dedicated to Mr. Pfefferkorn.)
Valse, from Faust..... Gounod-Liast

FIFTH RECITAL, APRIL 25.

Compositions by Otto Pfefferkorn.
Prelude and Fugue in D minor.
(Transcription of organ duo by Merkel.)

Improvisation, Romantique.

Album Leaves—

Entreaty.

Parting.

Greeting.

Sesame.

Solitude.

Tarantelle (Lisztiana) in B.

Mythological Group—

Daphne.

Endymion.

Undine.

Song of the Nymphs.

Iris.

Chrysalis.

Flower Group—

Daffodil.

Aphrodite.

Eglantine (Gavotte).

Columbine.

Mignonette.

Valse Caprice, in E major.

A series of recitals was given by Mr. Pfefferkorn before the Music Teachers' Annual Summer Session in London in August, 1898. The patrons were: Mrs. Hugh T. Birch, Mrs. F. T. Bliss, Mrs. Arthur Caton, Mrs. L. B. Doud, Mrs. Alfred D. Eddy, Mrs. E. W. Gillett, Mrs. F. W. Gunsaulus, Mrs. Frank S. Gorton, Mrs. D. S. Lingle, Mrs. Robert McIntyre, Mrs. F. G. Logan, Mrs. Eugene S. Pike, Mrs. O. B. Taft and Mrs. E. C. Wilson.

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Mrs. W. R. Crosby will return from New York on March 9 and will repeat her series of Wagner lecture recitals at the residence of Mrs. Potter Palmer, beginning Tuesday morning, March 12, with "Rheingold." The other

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LORRAINE DE L'ARCHET,
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Musicales.

THE CHICAGO CONCERT CLUB—AN IDEAL ENSEMBLE—EXTENDED TOUR SEASON 1900-1901.

dates are: March 15, "Walküre"; March 19, "Siegfried"; March 22, "Götterdämmerung."

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Whitney Mockridge gives a song recital at University Hall, Fine Arts Building, Thursday evening, March 7. The program contains selections from the works of the greatest composers, both ancient and modern, in the form of ballads and arias from some of the great oratorios.

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The Sherwood Club gave its sixth musicale at Lecture Hall, Fine Arts Building, Tuesday, March 5. The assisting artists were Mrs. Florence Magnus, Mrs. Ada Shefield and Wm. H. Sherwood, with the following program:

| | |
|--|------------|
| Studies for left hand— | |
| Evening Song..... | Hollaender |
| Hunting Song..... | Hollaender |
| Etude Mignonne..... | Schutt |
| Miss Myrtle Taber. | |
| Funeral March..... | Beethoven |
| Deutsche Tanz..... | Beethoven |
| Mrs. Adelaide Northrup Hoag. | |
| Extase..... | Beach |
| Mrs. Ada M. Shefield. | |
| La Fileuse..... | Raff |
| March in D, op. 91..... | Raff |
| Mrs. Stella La Zelle Barnhart. | |
| Essay, Nature in Recent Piano Composition. | |
| Miss Zella Marshall. | |
| Moonlight Sonata, op. 27, No. 2..... | Beethoven |
| Slumber Song..... | Kemp |
| Apart Evermore..... | Allitsen |
| Mrs. Ada M. Shefield. | |
| Waltz in A flat, op. 34..... | Chopin |
| Nocturne in C sharp minor, op. 27, No. 1..... | Chopin |
| Mephisto Waltz, Dance in the Village Tavern..... | Liszt |
| Mr. Sherwood. | |

The last recitals of Leopold Godowsky at University Hall, Fine Arts Building, in epoch marking programs, had the following for the afternoon concert of March 5:

| | |
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| Prelude and Fugue in E minor, op. 35..... | Mendelssohn |
| Twelve Symphonic Studies, op. 15..... | Schumann |
| Sarabande, in C sharp minor..... | Godowsky |
| Courante, in E minor..... | Godowsky |
| Moto Perpetuo, G flat, op. 13..... | Godowsky |
| Elegie..... | Liszt |
| At the Spring..... | Liszt |
| Concert Study in F minor..... | Liszt |
| Scherzo in E flat minor, op. 4..... | Brahms |
| Ballade, No. 3, in A flat..... | Chopin |
| Scherzo, in C sharp minor, op. 59..... | Chopin |
| Paraphrases on Chopin Studies..... | Godowsky |
| Op. 10, No. 1, C major (Prelude). | |
| Op. 10, No. 2, A minor (Irrlichter). | |
| Op. 10, No. 8, F major. | |
| Op. 25, No. 2, F minor, Inverted (Valse). | |
| Op. 25, No. 8, D flat (in sixths). | |
| Op. 25, No. 5, E minor, C sharp minor (Mazurka). | |
| Op. 10, No. 7, C major, G flat. | |
| Op. 10, No. 5; op. 25, No. 9, combined (Badinage). | |
| Contrapuntal Paraphrase on Weber's Invitation to Dance.. | Godowsky |

Miss Blanche Dingley has assumed the management of these concerts.

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The program for the Friday evening concert contains:

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| Sonata, op. 81..... | Beethoven |
| Davidsbuender (eighteen pieces), op. 6..... | Schumann |
| Ballade in form of variations on a Norwegian Theme..... | Grieg |
| Sonata in B minor, op. 58..... | Chopin |
| Capriccio..... | Godowsky |
| Valse, Idylle..... | Godowsky |
| Concert Study, D flat..... | Liszt |
| Walderau..... | Godowsky |
| Paraphrases on Chopin Studies..... | |
| Op. 25, No. 4, A minor (left hand alone). | |
| Op. 10, No. 11 and op. 25, No. 3, combined. | |
| Op. 25, No. 4, A minor in F minor (Polonaise). | |
| Op. 10, No. 9, F minor, in C sharp minor. | |
| Op. 10, No. 5, G flat (black keys). | |
| Op. 10, No. 5, in A major (mixed keys). | |
| Op. 10, No. 5, in A minor (white keys). | |
| Op. 25, No. 11, A minor (Tarantelle). | |

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Frederick Warren, baritone, a former resident of Chicago, has recently returned from Europe, where he has spent some time in study, and in Germany studying German Lieder.

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Mr. Warren is a former pupil of Frank T. Baird, of this city, and well known in society, and one of the enthusiastic and successful students in athletics of the Gymnastic Training School of the Young Men's Christian Association, the thorough knowledge of which in the way of breathing is of no detriment to one who wishes to follow teaching and singing as a profession. Mr. Warren upon his arrival in New York February 23 was greeted by Mrs. W. H. Moore, a former resident of Chicago, who entertained the following Monday evening with a musicale.

"The Song that You Sang Long Ago," "Warum," "None but a Lonely Heart," by Tschaikowsky; "La Danza" and "The Miller's Daughter," by Chadwick, and "The Forge Song," by Foote, were among the selections given by Mr. Warren.

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Dr. Henry G. Hanchett, director of music at Adelphi College, Brooklyn, N. Y., will make his first appearance in Chicago, in a lecture-recital, in the Lecture Hall, fourth floor, Fine Arts Building, Thursday morning, March 7, at 11 o'clock. The recital will be under the auspices of the Sherwood Music School.

Dr. Hanchett has been a pupil of Mr. Sherwood, and was his assistant teacher in the past. He was afterward offered the position of first assistant to Theodor Kullak, in the Kullak Conservatory, Berlin, Germany. Dr. Hanchett's subject at his recital Thursday morning will be "Unity," and it will be illustrated by the first movement of the Beethoven "Appassionata" Sonata, op. 57; by the "Sarab" Fantaisie and other works.

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A song recital by Sydney Lloyd Wrightson, baritone, was given in the Wheaton College Chapel, Thursday, February 28. The program was as follows:

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| To Anthea, Who May Command Him Anything..... | Hatton |
| Jane..... | Jane |
| Gipsy John..... | Bishop |
| Longing..... | F. Clay |
| The Bird and the Rose..... | Wrightson |
| Oh, That We Two Were Maying..... | Horrocks |
| A Song of Thanksgiving..... | E. Nevin |
| A Flower..... | Allitsen |
| Only Mine!..... | Tito Mattei |
| Chanson du Toréador (Carmen)..... | Bizet |
| Eiland (a cycle of ten songs)..... | Von Fielitz |

H. J. Wrightson, pianist and head of the Wheaton College Conservatory, was the capable accompanist.

While the entire program was exceedingly interesting, the large audience applauded most enthusiastically the following numbers: "Jane," "Longing," "The Bird and the Rose," "Oh! That We Two Were Maying" and "Chanson du Toréador." Mr. Wrightson very sensibly avoided giving encores. The "Eiland" cycle of Von Fielitz was preceded by a few remarks, in which Mr. Wrightson called attention to the similarity in style of many phrases to those of Mozart and Chopin. The ninth cycle, the "Anathema," brought out in a fine manner the numerous possibilities of this baritone in tone production, expression and dramatic force, and called to mind forcibly his successful rendition, especially the fifth and seventh numbers, of the "Fair Jessie" cycle, by Von Fielitz, which he gave at his recital last November in University Hall, Fine Arts Building.

The entire program of the Wheaton College recital was given in English; this, added to a clear enunciation of the words, contributed much to the pleasure of the recital.

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The dates for Chicago for the Leipsic Philharmonic Orchestra are April 4, 5 and 6, at the Studebaker Hall, Fine Arts Building. The Leipsic Orchestra comprises seventy-five musicians and has for conductor Hans Winderstein.

The Polish pianist, Josef Von Slivinski, will be heard as a soloist with the orchestra. The occasion of these concerts will prove of interest to all lovers of music.

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A general favorite with Chicago audiences, Miss Mabelle Crawford, in her recent song recital given in Wilton, Ia., met with unusual success. The twenty songs which she gave included modern and classical selections which, in

style and expression, well demonstrated the versatility and beautiful quality of tone which this musician possesses.

One likes well merited appreciation; the success of this evening resulted in an engagement as soloist for the following evening at a private musicale in Muscatine, Ia., where Miss Crawford gave ten songs with a most pleasing interpretation, and an engagement in the same city the following week for a church song recital.

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February 21 Mr. Carl Everett Woodruff, of the Chicago Auditorium Conservatory, gave an enjoyable piano recital.

Philip Laffey, the eminent English violinist, from now on is a member of the faculty of the Chicago Auditorium Conservatory. Mr. Laffey will be remembered as having recently come to Chicago under a contract for a number of high class drawing room entertainments.

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A piano and voice recital of musical interest was that of Tuesday evening, March 5, in Kimball Hall, given by Cave Thompson, the blind pianist.

Thompson played among other selections the entire D minor Concerto by Rubinstein. Miss Grace Hubbard, soprano, assisted Mr. Thompson. The recital was under the direction of the American Conservatory. The orchestral parts were played by Miss Carrie Barber. The program included:

| | |
|--|----------------|
| Prelude and Fugue, op. 35, in E minor..... | Mendelssohn |
| Pastorale, in E minor..... | Tausig |
| Impromptu, op. 90, No. 2..... | Schubert |
| Ballade, in B minor..... | Liszt |
| The Spring Has Come..... | Cave Thompson. |
| Husheen..... | Needham |
| A May Morning..... | Denza |
| Miss Grace Hubbard. | |
| Romance, in F minor..... | Tschaikowsky |
| Chant Sans Paroles, op. 2, No. 3..... | Tschaikowsky |
| Preludes, Nos. 21, 22, 20..... | Chopin |
| Tarantelle, op. 43..... | Chopin |
| Florian's Song..... | Godard |
| The Rosary..... | Nevin |
| The Swallows..... | Cowen |
| Miss Hubbard. | |
| Concerto, in D minor, op. 70..... | Rubinstein |
| Moderato assai. Andante. Allegro. | |
| Mr. Thompson. | |

A recital, consisting of works by Beethoven and Schubert, will be given by the American Conservatory, Saturday afternoon, March 9, in Kimball Hall. Mme. Ragna Linné, Mrs. Florence Hackett, Adolph Weidig, Glenn D. Gunn and Day Williams will take part.

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Thursday, March 4, at 3 p. m., in University Hall, Fine Arts Building, will be given the ballad concert announced by the Clayton F. Summy Company. The artists of the first ballad concert will be Miss Helen Buckley, soprano; Miss Eleanora Scheib, pianist, and W. A. Howland, baritone.

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The Amateur Musical Club has engaged Ernst von Dohnányi for a piano recital on the afternoon of March 7.

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A grand testimonial concert was given Carl Bunge by the Chicago Turgemeinde, the afternoon of February 24. The large audience in attendance fully portrayed the high estimation with which Mr. Bunge is regarded.

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The afternoon of February 26 one of the most entertaining musicales occurred at the residence of Mrs. H. C. Hackney, 3537 Michigan avenue. The guests upon this occasion numbered fifty.

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Mrs. Oliata Zimmerman has recently returned from Europe. During the month of April Mrs. Zimmerman will give a series of oratorio recitals. She will be assisted

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THE MUSICAL COURIER.

in this work by a specially organized chorus of trained voices. Mrs. Zimmerman, with the assistance of the chorus, contemplates giving some of the most difficult works of the great composers.

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The LaGrange Choral Society announces its second concert, given in the new Town Hall, Tuesday evening, March 12, under the direction of Henry Willis Newton. The soloists for this occasion will be Mrs. Sue Harrington Furbeck, contralto, of Chicago, and Henry Willis Newton, tenor.

The object of the society being to encourage the study and interpretation of high class music in LaGrange, the management is highly gratified in bringing before the LaGrange public so talented and popular a singer as Mrs. Furbeck, who has appeared repeatedly before such representative bodies as the Thomas Orchestra, the Apollo Club and similar organizations of other cities.

Mr. Newton is extensively and favorably known in Chicago musical circles, being vice-president of the Mendelssohn Club and director of St. James Church chorus choir. His ability as a director has already been demonstrated to the LaGrange public by his masterly handling of the chorus in the first concert of the Choral Society, given in December.

Mr. Newton has a fine tenor voice of rare quality.

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Soloists of well-known ability and an attractive program were arranged for the first concert of the Händel Musical Society, the new choral society of the South Side. The program contained seven works of Händel, including the charming pastoral, "Acis and Galatea," and the largo from "Xerxes." The feature of the evening will be Händel's exquisite "Acis and Galatea." The work is not frequently given. The first part of the program contains:

Organ solo, Dead March, Saul.

Mr. Middelschulte.

Chorus, Hail! Hail! Hail! Judas Maccabeus.

Soprano aria, Lusinghe Piu Care, Alessandro.

Miss Buckley.

Chorus, Largo, Xerxes.

Women's voices.

Bass solo, Honor and Arms, Samson.

Mr. Clark.

Chorus, See, the Conquering Hero Comes, Judas Maccabeus.

Tenor solo, Virtue, My Soul, Jephtha.

Mr. Knorr.

Acis and Galatea.

Handel Musical Society and soloists.

Galatea, Miss Helen Buckley; Acis, Charles A. Knorr; Polyphe-mus, Charles W. Clark.

Organist, Wilhelm Middelschulte.

The membership already is a large one, and composed mostly of residents of Hyde Park.

Mr. Knorr, director of this organization, is a thorough musician and at one time the representative concert tenor of the West.

The officers are: P. Van Inwegen, president; F. Curtiss Chittenden, vice-president; Wilbur W. Bassett, secretary; Walter T. Field, treasurer, and Joseph Gillespie, librarian.

The object is to offer an opportunity for study and cultivation of ensemble singing and the works of Händel and other great composers of oratorio.

There is no reason why, with such a capable band of coworkers, that in time the Händel Musical Society should not be recognized as one of the finest and most complete singing bodies of the city.

The concert was given in the Auditorium of the Congregational Church. The initial concert was an artistic one.

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A Paris Letter.

PARIS, February 19, 1901.

LAST week the most important musical event was the production of "Astarté" at the Opéra. This splendid lyric drama in four acts and five scenes is the work of Mrs. Louis De Grammont and Xavier Leroux. The former wrote the poem and the latter set it to music. The mythological framework of the new opera is as follows:

After having accomplished the most part of his heroic works, Hercules is starting in order to complete them by vanquishing both the unchaste Astarté and her priestess Omphale, Queen of Lydia. This audacious enterprise proves fatal to Hercules, who falls a victim to the magic charms of Omphale. The famous burning tunic of Hessus is benevolently sent to Hercules by his wife Pejaneira, who thinks that this fiery garment will have the power of causing her husband to forget his enchantress lover. The half god covers, indeed, his mighty shoulders with the terrible talisman, the only effect of which is to cause his death with dreadful suffering.

The principal parts were distributed as follows: Hercules, Mr. Alvarez; Omphale, Mrs. Héglon, and Pejaneira, Miss Grandjean.

From the musical point of view "Astarté" is replete with marvelous motives vigorously treated in the Wagner style. Those of the first act are particularly appreciated, and consist of the splendid martial march announcing Hercules' departure and of the superb arioso of the farewell scene between the hero and Pejaneira.

Original and powerful is the partition of the ensuing acts, in which hautboys, flutes and violins are playing the most prominent and delicious part. A great artistic virtuosity is displayed throughout these daring musical pages, among which the most charming are those depicting the scene in which Hercules is seduced by Omphale, the exquisite ballet representing the advertisement of Astarté's priestesses and the final chorus.

The beauty of most of these passages is happily enhanced by a curious and adequate high sounding horn accompaniment. The interpretation of this beautiful composition has been almost perfect and has aroused the greatest enthusiasm.

○ ▲ ○

Mr. Bourbon, the promising young baritone, who won the first prize at the last Paris Conservatory competition, is to sing the part of Richard in "TOURAGAN," the new opera which will be produced at the Opéra Comique a short while after the first performance of "La Fille de Cabarin," which must take place to-morrow.

"L'OURAGAN" is a work of great dramatic power in three acts, by Emile Zola, with music by Alfred Bruneau.

○ ▲ ○

Last Sunday for the first time at the Lamoureux concerts were performed before a large and delighted audience "LÉONORE," a symphonic poem by H. Dupare, and the Schumann Concerto for violoncello.

"LÉONORE" is a delicious composition, which was written in 1876 by Mr. Dupare, the oldest of César Franck's pupils. This interesting work had not been heard in Paris since 1878.

Schumann's Concerto was delightfully played by the cellist Joseph Salmon.

Camille Chevillard conducted the orchestra, which next Sunday will be directed by Félix Weingartner.

○ ▲ ○

A long felt want in Paris is now supplied, thanks to the successful efforts of Duteil d'Orzanne, who has just

created a choral association, with a view to make possible the reading of the beautiful Bach and Händel oratorios.

The new association is composed of 180 choice singers, and its first concert will be given on February 26 at the Nouveau Theatre, with the artistic Lamoureux Orchestra. The program will include the Verdi "Requiem."

In May next Mrs. Adelina Patti will be heard in Paris, at the Comédie Française, at Mr. Boucher's farewell benefit performance. This will be the first appearance of the famous singer before the public since her last marriage.

A. L.

Bessie Benson.

MISS BESSIE BENSON'S piano recital at the Virgil Piano School on Tuesday evening, February 26, was a success. It was very evident that this was the unanimous opinion of the audience, among which were many strangers, for the applause was hearty and long continued. She responded to four encores by playing two of the "Ecossais" by Chopin; "Forest Elves," by Schytte, and "Whims," by Schumann.

Miss Benson plays with ease and grace, interprets the various compositions on her program with artistic skill and ability. She has temperament. She is a charming player and more than that, for she displays a splendid breadth of style, and produces magnificent effects in her octave and chord playing, whenever such effects are demanded in such compositions as Liszt's "Tarantelle" or the "Meditation," by Tschaikowsky, on her program for this evening. Delicacy, warmth of sentiment in the light pieces, and bravura, fervor and breadth and power of tone in the broader pieces, characterized her playing throughout. The entire program was played from memory, as all good Virgil pupils play. There was no flaw in the memorizing and no self-consciousness displayed; Miss Benson was simply absorbed in each piece, and apparently lost sight of her audience and surroundings. This of itself was an accomplishment which delighted her hearers.

Miss Benson is a pupil of Mrs. A. M. Virgil, who has brought out so many young players in the past ten years who have won public attention and recognition.

Joseph H. Gittings.

THE Pittsburgh Leader of February 24 devotes the best part of a page to the work done by Joseph H. Gittings in the development of musical interests in that city. He began by managing the concert at which his friend, William H. Sherwood, played, and since then he has brought nearly every noted pianist who ever played in Pittsburg, as well as most of the great players of other instruments and singers.

He took piano lessons from William H. Sherwood, and to these lessons he attributes the beginning of the deep knowledge of correct piano technic which has caused him to continually improve in his playing and has made his musical success in Pittsburg a lasting one.

Three Stuart Pupils Engaged.

Three singers who have come to New York to continue their studies with their teacher, Francis Stuart, who has recently taken a studio at Carnegie Hall, are: Miss Marguerite McKinney, soprano, of Seattle; Miss Marion Barrington, of Oakland, Cal., contralto, and Addington Brooke, of San Francisco, and they have been engaged to sing the solo parts of Reinecke's "Enchanted Swans," with the Glee Club of Teachers College of Columbia University on March 8.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

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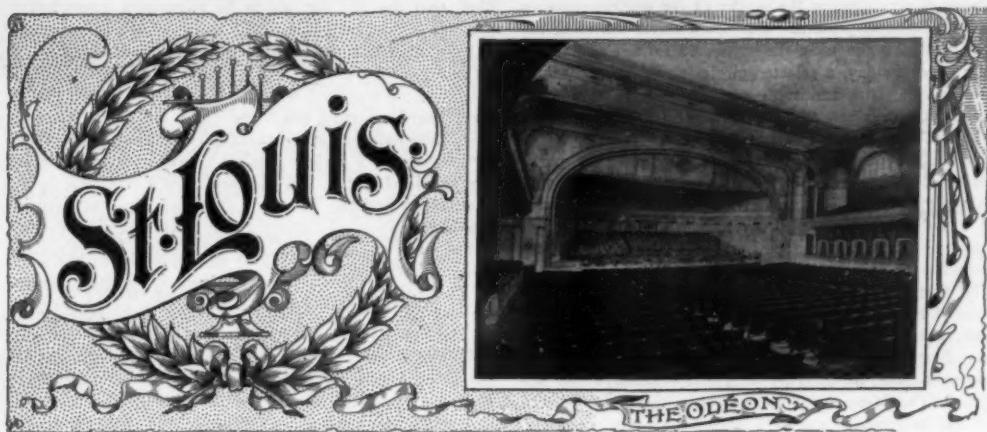


BON

PUPILS

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ST. LOUIS, March 2, 1901.

THE last concert of the Choral Symphony Society, given at the Odéon, on Thursday evening, February 21, was one of unusual merit and interest. It was a symphony program that was given, and Leo Stern, the cellist, was the soloist of the occasion. The orchestra was in excellent form, as was also the soloist, and one of the best concerts of the season was given. The program was as follows:

Symphony, D minor..... Schumann
Orchestra.

Thema Rococo con Variations..... Tschaikowsky
Mr. Stern and orchestra.

Entr'acte and Ballet Music, Rosamunde..... Schubert
Orchestra.

Soli—
Melodie Romantique..... Stern
Danse des Sylphes..... Popper

Mr. Stern.

Mr. Stern made a decided hit with the large audience and his return will be welcomed.

The next concert will be "popular orchestral," with Francis Rogers, baritone, as soloist.

○ ▲ ○

At the Robyn recital last Sunday, Homer Moore, baritone, was the soloist. He sang the "King's Prayer" from "Lohengrin" and as an encore "The Evening Star," Tannhäuser." His other songs were the Meyer-Helmund "The Gondoliers," Rubinstein's "Thou'rt Like Unto a Flower," Lassen's "Summer Evening" and Pinsuti's "Bedouin Love Song." As an encore to "The Gondoliers" Mr. Moore sang Clayton Johns' "I Love and the World is Mine."

From this time on the Sunday recitals will be of a more professional character than in the past. The amateur singers will be dropped and their places taken by persons whose business it is to sing. The change will be very beneficial to the box office.

Mr. Robyn continues to charm his audiences with his splendid playing.

○ ▲ ○

The Castle Square Opera Company have given a very fair production of "Faust" this week.

Next week Puccini's "La Bohème" will be given, with an excellent cast.

ROCKWELL S. BRANK.

Buck-Jervis Muscale.

THE Brooklyn pianist, Perlee V. Jervis, and Dudley Buck, Jr., united in a studio musicale at the latter's Carnegie Hall studio last Saturday afternoon, the rooms being crowded by interested listeners. Mr. Jervis played well, his big numbers being the Liszt "Love Dream" and

Polonaise in E, though he also played pieces by MacDowell and others.

Mr. Buck again gave great pleasure, singing his first brace, the songs by Liddle, with extreme finish and daintiness. Parker's "The Lark" he sings with just the right touch, making it gavotte-like, thoroughly antique, and the last group, songs by Von Fielitz, were full of color and sentiment. Mr. Buck in these rose to unlooked for heights, and sang with a vocal plenitude and resource of style highly effective; Mrs. James F. Patrick was at the piano.

The next Buck-Babcock Sunday musicale occurs on the coming Sunday, March 10, when some noted singers and instrumentalists will be heard.

Lablache on English Music.

THE following article was contributed by Lablache, the famous basso and singing master of the Queen, to a Parisian paper in 1837, and is interesting as giving a foreigner's view of English music of that period:

The reputation of England, as far as music is concerned, is not yet established in Europe. The exalted position which Great Britain occupies in a commercial point of view, the immense progress which that country has made in the useful arts, the ardor with which she advances on the road of material improvement, have led to the adoption of the opinion that there can be little room in England heads for any thought about the fine arts.

This opinion, which has been gradually disseminated, has now acquired all the strength of a confirmed prejudice, and it seems to be taken for granted that the only kind of harmony understood in England is the shrill scream of a Manchester steam engine, or the heavy fall of the hammers that beat time in the forges of Birmingham.

There is in this preconceived notion an evident exaggeration. God has, more or less, developed the sentiment of harmony in every human heart, and could not, therefore, have created a whole nation of individuals thus disinherited of one of their senses. The present inferiority of England is a geographical question rather than one of organization. It has always been observed that islanders have been apt to impel other nations to improvement, but to be slow in receiving a similar impulse from without. Moreover, at the period when the musical revolution broke out in Italy, England was busily engaged in the accomplishment of a social revolution; she was organizing her political unity, and it is not during such struggles that nations are found disposed to receive the fruitful seeds of letters and the arts.

With all nations a poetical is inseparable from a musical feeling, and if so the past of the three kingdoms is a sufficient pledge for the future. The country which in recent times has produced a Walter Scott and a Byron will have its great composers as it had its great poets. The upper classes long since gave the musical impulse, and are now as passionately fond of their concerts as of their ancient fox chases. The middle classes obey this useful impulse, and England, which had so long enjoyed the privilege of furnishing excellent pianos to other nations, now sees her own citizens actively encourage this branch of industry. The old family Bible is no longer the only article of furniture in an English house; the piano now divides with it the honors of domestic patronage, and the execution of fashionable music occupies a portion of the evening, formerly consecrated to the perusal of pious tracts distributed by religious associations.

Three principal points cannot fail to strike any person desirous of inquiring into the present state of music in England: Firstly, the festivals and public and private concerts; secondly, the orchestras of the theatres and the stage singing; thirdly, the method of teaching, public as well as private.

The proof of musical progress is found in the state of instrumental execution, and this department of the art is constituting itself in England more and more every day. Much may be said of the intelligent efforts made to ameliorate the theatrical orchestras and the establishments for singing, to which it is my intention to return.

In instrumental music great efforts have been made in a few years. Societies have been formed in London for the regular performance of concerts, nearly on the same plan as the Société des Concerts du Conservatoire. These societies, as in Paris, are extremely difficult in the admission of professional members. The first of these establishments is directed by Moscheles, Cramer and Sir George Smart, who do everything in their power to make the ensemble complete and the execution perfect. The efforts of these able professors are worthily compensated. Surrounded by the most celebrated instrumental performers of England, their results are of the happiest, and they sufficiently prove what effects may be hereafter produced in the cause of music, under the direction and councils of men of real talent. These concerts, established by an association of English artists, are called the concerts of the Philharmonic Society.

The second association for the execution of instrumental music is called the Società Armonica. It has not yet attained the perfection of the Philharmonic, but all its efforts are to equal it. The names of the distinguished artists who have united for the attainment of so noble an end are a sufficient pledge for the success of this useful institution.

An establishment of a less modern origin, but quite as useful in its objects, excites in London the particular attention of artists and of the friends of the musical art; I mean the Ancient Concerts—the only institution of the kind in Europe, either as respects the statutes by which it is governed or the number of noblemen and artists of high reputation who have combined in spreading its fame.

The most probable version of the origin of the Ancient Concerts is the following: George III., in early youth, became acquainted with Händel, then approaching the end of his career. The severe and commanding compositions of the great German master struck the young prince with admiration. He set aside certain evenings for performances at court, on which occasions Händel's music alone was executed. At times the King even performed his part in these private concerts, to which none but persons of the highest distinction were ever admitted.

Whether from real enthusiasm for the chefs-d'œuvre of the German maestro in some, or court-like flattery in others, Händel became the favorite composer of the upper classes. They assembled in the apartments of the aristocracy to hear the performance of an oratorio with more eagerness than they would have joined in a ball; "The Messiah" and "The Israelites in Egypt" were the most powerful attractions of the time; the music of Händel

Three Songs.

Words from - - -

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By HELEN HAY.

Set to Music by
BERENICE THOMPSON.

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THE MUSICAL COURIER.

excited complete fanaticism, or, to speak more forcibly, it became the fashion.

This decided taste for the partitions of Händel, instead of growing weaker, spread more and more, so that in a short time there was formed in London a society of noblemen for the execution of his music and that of the celebrated composers who had preceded him. Hence the establishment of the Ancient Concerts.

Lord Sandwich was the founder of the Ancient Concerts, the first performance of which took place about the beginning of the year 1776. In the managing committee, composed of eight members, I find the names of the Earl of Sandwich, the Earl of Exeter, Lord Dudley, the Bishop of Durham, Lord Paget (the father of the present Marquis of Anglesea), &c. The concert was especially consecrated to the execution of ancient music and to preserve this original character the statutes formally enact that no music shall be executed but that of composers who have been dead at least twenty years. This clause has at all times been strictly observed.

This establishment, already so highly favored, received further distinctions in 1785. The King and the royal family determined to be present every evening, and the name of Ancient Concerts was dropped, the society being authorized to substitute that of King's Concerts. The King's private band and the chorus of the chapel were ordered to join the musicians of the royal concert and appeared on each occasion in the uniform of the royal household. This custom continued to prevail until the last illness of George the Third.

The most distinguished artists were at all times called on to give their services to the Ancient Concerts. The celebrated Rubinelli, in 1787, assisted by Mrs. Billington, was warmly applauded in the "Stabat Mater" of Pergolesi, which he afterward repeated with equal success with Madame Storace. The next year Marchesi made a brilliant débüt in Händel's aria, "Ah! non voler, ben mio." In 1797 the tenor Viganoni sang with Madame Banti Händel's beautiful duo, "False imagini," from "Otho" an opera then in great vogue.

Thus from year to year all the reputations of Europe brought the tribute of their talents to this remarkable institution. I will here mention the names of Champness, Naldi, Porto, Tamburini, Phillips, Clark, Crivelli, Garcia, Donzelli, Rubini; Mesdames Grassini, Catalani, Mainville, Fodor, Malibran, Grisi, Knyvett and Bishop. All were received with enthusiasm except the unfortunate Roselli, who, coming immediately after Rubinelli and Marchesi, was found very inferior to them, and, after the first night, was not allowed to sing again, a sentence the more severe, as the committee had engaged Roselli by acclamation after the first general rehearsal.

The solicitude of the members of the committee to seek the most sonorous and the best situated room has occasioned the Ancient Concerts frequently to change the place of their performance. In 1794 they removed from Tottenham street to the King's Theatre, now Her Majesty's Theatre, and in 1804 they went to the Hanover Square Rooms, the most favorable for music, and the best arranged for acoustic effect. At the latter place their musical meetings still continue to be held. Every year the number increases of the wealthy amateurs who encourage this national establishment; in 1785 the members amounted only to 400; at present there are 1,200 subscribers.

I have said that there exists no similar institution in Europe—fact much to be regretted for the sake of musical instruction; the execution by full orchestra of the chef-d'œuvre of the great masters is the most useful and the most energetic method of teaching. I have always been surprised that France, having derived such great advantages from the establishment of the concerts of the Conservatoire, should not also have had an Ancient Concert, destined to revive so many forgotten masterpieces, so necessary as these are to the serious instruction of the artist.

Italy is also without an institution of the kind, but fortunately the Popes have not given up the Sistine Chapel in which the simple but instructive music of Palestrina, Carissimi, Jomelli and Pergolesi continues to be executed.

Germany would also be without the advantages of such

an institution if a learned dilettante had not felt the importance of reproducing the works of the ancient masters so little known at present. Mr. Kiesewetter unites at his house in Berlin the most distinguished artists, and there, nearly every Friday, a selected circle is admitted to salute the genius of those admirable composers who have done so much for their art, and to whom we too rarely accord a token of our gratitude or recollection.

There is no doubt that every man may have the partitions of Händel or Pergolesi, and study them in private; but how vast the difference between such a private study and a public performance! What delight, what magic ecstasy do we not experience from this divine music when executed by a numerous orchestra!

The first time in my life that I ever felt the full effect of one of Händel's chefs-d'œuvre, or became satisfied how beneficial it must be to a young musician, was at the great New York Festival in 1835, when, in the immense cathedral, 1,000 musicians, directed by Knyvett, performed the oratorio of "The Messiah." I became speechless with admiration and surprise; it was as though I had seen a colossus of Michael Angelo advancing upon me!

Teresa Carreño in Havana.

THE Havana critics, in their accounts of the appearance of Madame Carreño at the Tacon Theatre, are enthusiastic as only Spaniards can be in praise of the performance, but express regret at the comparative neglect of the audiences. The Havana Post of February 16 printed the following:

The profound impression made by Teresa Carreño at her first recital was only intensified Thursday when she appeared at Tacon for the second time. The attendance was somewhat larger, and, if possible, more enthusiastic than before, but the attraction of two balls, one at the Governor's Palace and the other at the Vedado, was more than fickle society could resist. Hard as it is to admit, facts show that art has not many worshippers who are willing to sacrifice on its altar the most trivial amusement.

On Sunday afternoon Madame Carreño will give her last concert, probably her farewell concert, for after this experience I doubt whether she will care to return to Havana. Here, where a child—when the mature artist of to-day was but a bud of promise—she was overwhelmed with praise and crowned with laurels; but now that she is truly great * * * the public is probably not sufficiently cultivated to appreciate it.

The program: Beethoven, but under another aspect. Not the Olympian god in his impassable serenity, but the fulminating Jupiter, who wrote the "Sonata Appassionata," grandiose, imposing.

Chopin, the running stream, inexhaustible and perennially young. Three numbers Carreño gave to us in a bouquet—a poetic nocturne, a severe étude and a bewitching scherzo, which was perhaps the culminating point of the recital and surely a revelation. Nothing short of genius can thus instill new life into a time-worn work. What a lesson to young pianists. Listening to such an interpretation a student will learn more about style than in a six months' conservatory course.

Leaving the classic and romantic schools she passed to the modern, rendering a Tschaikowsky nocturne, and exquisite Henselt "Bird Song" (so daintily executed that the pianist was not permitted to continue until it had been repeated), and then a piece by our brilliant countryman, MacDowell. I felt flattered at seeing an American composer in such eminent company, and he would have felt still more so had he heard Madame Carreño execute his difficult composition.

The Schubert-Tausig "Marche Militaire" fairly brought down the house, and the artist was recalled again and again. She gave Chopin's delightful Berceuse as an encore, and then, as they still clattered for more, she played nothing less than the wonderful Paganini-Liszt "Campanella." The "Campanella," that tour de force for an encore? Oh, generosity! To hear that alone is worth the admission price to the whole concert.

What struck the most forcibly last night in Madame Carreño's playing was her marvellous insight into the soul of the composer she interprets. Although her own magnetic personality is ever present to her listener, she herself completely forgets it, and loses herself, as it were, in the spirit of her author, bringing out his national characteristics as shown in his music, his temperament, his school, and her artistic conscience is so keen that she takes no liberties whatever with the text nor the time. I was amazed to see that such effects could be accomplished by such legitimate means; but what an artist it takes to do it.

La Lucha (February 15) writes:

"Without drums or trumpets, without heraldic proclamation, without any booming, alone in the solitude of genius, one of the most illustrious representatives of contemporary music appeared at the Tacon; the interpreter of Beethoven, Chopin, Mozart, Schubert, Tschaikowsky, Liszt and Paganini." Then calling Madame Carreño "the Duse of the piano," it adds: "Not to be appreciated by the multitude is an honor. Music in Cuba is a trade, not an art. But Teresa Carreño is not a pianist, but the pianist. The impeccability of her mechanism, the brilliancy of her execution, the dignity of her manner, her irreproachable elegance make her an ideal figure." Then the critic sings of her enormous eyes, her rosy lips, her hair, her charm: "The soul of Beethoven immense as a lake; that of Chopin, vibrating like harp; that of Mozart, blue as the sky; that of Paganini, fantastic as a carnival scene, seem to become the temperament, the flesh, the blood, the muscles, the fire and life of this radiant Venezuelan. To have heard the Rhapsody of Liszt will be the sweetest recollection of the sweetest hour of my life."

The *Diarío de la Marina* (February 13), also contrasts Carreño's welcome in 1863 and 1865, when she was a child of six and eight, and the poor attendance on this occasion, and confesses that it is unable to explain a result so la-

mentable. Now when the prophecy of Gottschalk is fulfilled, that the girl for whom he augured a great future now has a glorious name in the world of art, it is strange that she does not meet with legitimate ovations.

The *Discussion* of February 13, after giving the program which is here repeated, writes: "Rubinstein apart, I have never heard an artist touch the piano as Teresa Carreño does. She unites in an extraordinary degree all that Wagner requires in a perfect musical organism—technic, emotion and intelligence. In the Sonata of Beethoven, in the Campanella and the Nocturne she filled my soul with ineffable emotions. I explain this by remembering that all Latin America speaks of her with pride, and Caracas boast of her as its flower."

"The public, not very numerous, but attentive, which listened to Carreño making the piano sigh, speak, roar, left the hall deeply moved by the emotions which the great artist had aroused. With what character and color did she not bring before the audience the soul of each composer. Poems of harmony rose from the keys of the Steinway, then tremendous sonorities full of such force that it seemed a marvel that they should be produced by the hands of a woman."

This was the program:

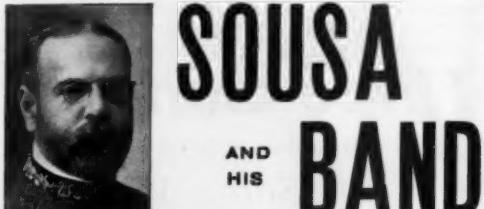
| | |
|-----------------------------------|----------------|
| Sonata, op. 27, No. 2..... | Beethoven |
| Dos Preludios Nos. 13 y 22..... | Chopin |
| Nocturno, op. 27, No. 2..... | Chopin |
| Estudio en sol bemol..... | Chopin |
| Polonesa en la bemol, op. 53..... | Chopin |
| Impromptu, op. 142, No. 2..... | Schubert |
| Soirée de Vienne, No. 6..... | Schubert-Liszt |
| La Campanella..... | Paganini-Liszt |
| Sonetto del Petrarcha..... | Liszt |
| Rhapsodie Hongroise, No. 6..... | Liszt |

The same paper writes on February 15: "Sonata Appassionata of Beethoven, the Nocturne (op. 37, No. 2), the Etude in A flat and Scherzo (op. 31) of Chopin, the Nocturne of Tschaikowsky, Henselt's 'Si oiseau j'étais,' and the Etude of MacDowell, the distinguished American composer, and the Impromptu (op. 90, No. 3) won for Madame Carreño a large series of enthusiastic applause."

"I never knew till to-day what could be done with a piano," said an old press comrade. "I did not know what a piano was, what it could do; and the public seems to say the same to judge by the unequalled enthusiasm aroused by the tones Carreño evoked from the Steinway. It seemed now a harp, now a flute, now a violin, now a full orchestra. It was all that was beautiful, in the most delicate pianissimo to the most extreme forte. Superior technic, feeling, exquisite, passionate and vigorous, perfect mechanism, phenomenal endurance are qualities rarely united in a single artist."

The *Diarío de la Marina*, of February 13, noticing the second concert, writes that the critic, unable to attend the first concert, had now the pleasure of hearing the eminent pianist: "I do not exaggerate, after the second concert of Madame Carreño, after that artistic moment in which it is not necessary to be a musician by profession, but to have artistic feeling to enjoy the harmony that such a wonderful hand produced. I left the hall mad with pleasure and fascinated by the glory of genius. At the concert I met the celebrated pianist Hubert de Blavé, director of the Musical Conservatory, who declared that Anton Rubinstein was the only artist with whom Teresa Carreño ought to be compared. This judgment alone suffices one to form an idea of the force, vigor and artistic gifts of the distinguished pianist. Neither Franz Liszt nor those who claim the primacy among pianists can be put on a par with Carreño. In the 'Marche Militaire' of Schubert-Tausig there were moments in which the vibration of her fingers seemed to be produced by a powerful electric force when never obscured a single one of the notes that came from the grand piano—worthy of the artist—or the firm of Steinway, of New York."

"I call that piano playing," was the remark of the illustrious Cuban composer Ignacio Cervantes.



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Eighteen Semi-Annual and Fifth Transcontinental Tour.

MARCH, 1901.

| | |
|--|-----------|
| Little Falls, Minn., Grand Opera House, Matinee, | Thur., 7 |
| St. Cloud, Minn., Davidson Opera House, Evening, | Thur., 7 |
| West Superior, Wis., Grand Opera House, Matinee, | Fri., 8 |
| Duluth, Minn., The Lyceum, Evening, | Fri., 8 |
| Minneapolis, Minn., The Lyceum, Mat. and Eve., Sat., 9 | Sat., 9 |
| St. Paul, Minn., Overture House, Matinee, | Sun., 10 |
| Austin, Minn., Albert Lea Op. House, Evening, | Mon., 11 |
| Albert Lea, Minn., The Odeon, Matinee, | Tues., 12 |
| Cedar Rapids, Ia., Green's Opera House, Evening, | Tues., 12 |
| Moline, Ill., Wagner Opera House, Matinee, | Wed., 13 |
| Davenport, Ia., Burles Opera House, Evening, | Wed., 13 |
| Freeport, Ill., Grand Opera House, Matinee, | Thur., 14 |
| Rockford, Ill., Opera House, Evening, | Thur., 14 |
| Chicago, Ill., The Auditorium, Mat. and Eve., Sat., 15 | Sat., 15 |
| Milwaukee, Wis., Davidson Theatre, Mat. and Eve., Sun., 17 | Sun., 17 |

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A Steinway List.

MESSRS. STEINWAY & SONS have furnished the following list of eminent artists that are at present using the Steinway piano. Probably the names of the pianists who are on this list will astonish our readers, who, although they may have had the most extravagant ideas regarding the use of the Steinway piano among artists of this standing, could not possibly have grouped in their minds and marshalled in their memories so formidable an array, particularly when we consider the high character of the names in the list. It averages up enormously, and in its alphabetical order it is a stupendous evidence of the artistic prominence of the Steinway piano. We find, for example, the names of Busoni, D'Albert, Sophie Menter, De Pachmann, Sapellnikoff, and Leonard Borwick playing the piano in Europe, besides the others who are playing it in Europe and here.

Well, such is the fate of fame and reputation. The vocalists that are in the list represent those who are here now. No doubt a much larger list could be gathered if all of them were to be included. The conductors are also among the resident conductors in this country.

Pianists.

Aus der Ohe, Miss Adele,
Baermann, Carl,
Bagby, Albert Morris,
Barber, W. H.,
Becker, Gustav L.,
Bloomfield-Zeisler, Madame Fannie,
Bly, Miss Birdice,
Borwick, Leonard,
Boskovitz, Frederick,
Bradley, Orton,
Breitner, Ludwig,
Brockway, Howard,
Busoni, Ferruccio,
Cady, Miss Harriette,
Carreño, Madame Teresa,
Cottlow, Miss Augusta,
D'Albert, Eugen,
Doane-White, Mrs. Suza,
Dohnányi, Ernest von,
Dyas, Miss Cornelia,
Faleten, Carl,
Friedheim, Arthur,
Gales, Weston,
Gallico, Paolo,
Gittings, J. H.,
Godowsky, Leopold,
Hadden-Alexander, Mrs. S.,
Hallock, Miss M. E.,
Heyman, Miss Katherine Ruth,
Hirschman, Miss Carrie,
Hofmann, Josef,
Hopekirk, Madame Helen,
Huss, Henry Holden,
Hutcheson, Ernest,
Inman, Miss Ethel,
Johnson, Miss Wilhelmina,
Jonás, Alberto,
Joseffy, Rafael,
Klein, Bruno Oscar,
Lewing, Miss Adele,
Linn, Miss Catherine,
Lockwood, Albert,
MacDowell, Edward A.,
Margulies, Miss Adele,
Mason, Dr. Wm.,
Menter, Sophie,
Mills, Miss Lotta,
Mosher, Miss Florence,
Pachmann, Vladimir de,
Paderewski, Ignace J.,
Palmer, Courtland,
Pascal, J.,
Payne, John K.,
Phipps, Miss Mabel,
Randolph, Harold,
Saar, Louis Victor,
Sanford, Sam S.,
Sapellnikoff,
Schiller, Mme. M.,
Scholder, Miss Hattie,
Seeböck, W. C.,
Shelley, Harry Rowe,
Sieveking, Martinus,
Sinzig, Ferdinand,
Stillwell, Miss Marguerite,
Terrel, Miss Florence,
Thallon, Robert,
Tiddon, Paul,
Torrlhon, Miss M. V.,
Von Inten, Ferdinand,
Wienzkowska, Mme. M.,

Wetzler, H. H.,
Whiting, Arthur,
Wolfsohn, Carl.

Vocalists.

Bispham, David,
De Reszke, Jean,
De Reszke, Edouard,
Dippel, Andreas,
Melba, Mme. Nellie,
Nordica, Mme. Lillian,
Schumann-Heink, Mme. E.,
Ternina, Mme. M.

Conductors.

Damrosch, Frank,
Damrosch, Walter,
Ernst, Alfred,
Gericke, William,
Herbert, Victor,
Mancinelli, Luigi,
Mees, Arthur,
Thomas, Theodore.

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Thou Art So Like a Flower.....Mrs. E. C. Smith, St. Joseph, Mo.
Dear Love, When in Thine Arms.....Miss Jenny Corea, New York
Dear Love, When in Thine Arms.....James Fitch Thomson, Boston
Dear Love, When in Thine Arms.....R. S. Pigott, Lakewood, N. J.
The Danza.....Mrs. Dorothy Harvey, Buffalo, N. Y.
The Danza.....Mrs. Dorothy Harvey, Philadelphia, Pa.
The Danza.....Mrs. A. D. McRae, Duluth, Minn.
The Danza.....Miss Florence Hoffmann, Michigan, Ind.
The Danza.....The St. Cecilia Society, St. George, N. Y.
The Danza.....Miss Aida Chambers, Coahonton, Ohio
The Danza.....Mrs. Wellman, Lakewood, N. J.

Jas. Fitch Thomson, Boston, Mass.
Miss Marie Nassau, Wilmington, Del.
Mrs. Wade R. Brown, Gaffney, S. C.
S. Homer Eaton, Boston, Mass.
Hallett Gilberté, Boston, Mass.
Mrs. MacDonald-Sheridan, Columbia, S. C.

The Northern Days.....Jos. A. Farrell, Kansas City, Mo.
Allah. Song.....Heath Gregory, New Haven, Conn.
Allah. Song.....J. C. Wilcox, Binghamton, N. Y.
Allah. Song.....Miss Henrietta Zahn, Brooklyn, N. Y.
Allah. Song.....Warren K. Howe, Peoria, Ill.
Allah. Song.....Miss B. Barker, Peoria, Ill.
Allah. Song.....Mme. Anita Rio, Newark, N. J.
Allah. Song.....Mrs. A. D. McRae, Duluth, Minn.
Allah. Song.....Gwyn Miles, Springfield, Mass.
Lullaby.....Miss Mae E. Downing, Oneida, N. Y.
Two Folksongs.....Jas. Fitch Thomson, Boston, Mass.
The Maide and the Butterfly.....Conservatory Hall, Marion, Ind.
Bedouin Love Song.....Jas. Fitch Thomson, Boston, Mass.
Bedouin Love Song.....Weldon Hunt, Boston, Mass.
The Miller's Daughter.....Jos. A. Farrell, Kansas City, Mo.
Before the Dawn.....Stephen Townsend, Boston, Mass.
Before the Dawn.....Miss Jessamine A. Pike, Cleveland, Ohio
I Said to the Wind of the Miss Gertrude May Stein, Brooklyn, N. Y.
Oh, Let Night Speak of Me.....Henry W. Newton, Chicago, Ill.
Oh, Let Night Speak of Me.....David Bispham, Worcester, Mass.
Oh, Let Night Speak of Me.....Miss Beatrix Peixotto, Chicago, Ill.
Oh, Let Night Speak of Me.....David Bispham, Stamford, Conn.
Oh, Let Night Speak of Me.....Mrs. Wellman, Lakewood, N. J.
He Loves Me.....Mrs. Geo. Carpenter Main, Minneapolis, Minn.
Nocturne.....Mrs. Minnie Hance-Owens, Los Angeles, Cal.

Edward A. MacDowell.

Shadow Dance.....Miss Elwood, Syracuse, N. Y.
Shadow Dance.....The Camerata Society, Terre Haute, Ind.
Shadow Dance.....Miss Laura B. Baer, Marquette, Mich.
Shadow Dance.....Beethoven Conservatory, St. Louis, Mo.
Shadow Dance.....Miss Minnie Rice, Binghamton, N. Y.
Shadow Dance.....Miss Nora McCabe, Omaha, Neb.
Thy Beaming Eyes.....Mrs. Inez Parmater, Toledo, Ohio
Thy Beaming Eyes.....J. C. Wilcox, Binghamton, N. Y.
Thy Beaming Eyes.....J. C. Wilcox, Ithaca, N. Y.
Thy Beaming Eyes.....Henry Gardner Davis, Buffalo, N. Y.
Thy Beaming Eyes.....Ernest Ehlers, Hartford, Conn.
Thy Beaming Eyes.....Mrs. Frank R. Blauvelt, Brooklyn, N. Y.
Thy Beaming Eyes.....Miss Alice L. Kilbourn, Cleveland, Ohio
Thy Beaming Eyes.....M. Louise Mundell, Brooklyn, N. Y.
Thy Beaming Eyes.....Max Heinrich, Chicago, Ill.
Thy Beaming Eyes.....Madame Friderberg, East Orange, N. J.
Thy Beaming Eyes.....Mrs. Lenore Sherwood-Pyle, Norwalk, Ohio
Thy Beaming Eyes.....Max Heinrich, Des Moines, Ia.
Thy Beaming Eyes.....Miss Daisy Ferdon, Nyack, N. Y.
Thy Beaming Eyes.....R. E. Yarnold, Chicago, Ill.
Thy Beaming Eyes.....Paul Wialard, Philadelphia, Pa.
Thy Beaming Eyes.....Miss Cora Cross, Hillsdale, Mich.
Thy Beaming Eyes.....Conservatory Hall, Marion, Ind.
Thy Beaming Eyes.....Gwyn Miles, Washington, D. C.
Thy Beaming Eyes.....Paul Foinier, Newark, N. J.
Idylle, op. 39, No. 7.....Miss Violet Kohn, Buffalo, N. Y.
Slumber Song.....Miss M. Elizabeth Stickney, Newark, N. J.
From Woodland Sketches, op. 51—

To a Water Lily.....Miss Mabel E. Taylor, Port Jervis, N. Y.
To a Water Lily.....Herbert Sisson, Kansas City, Mo.
To a Water Lily.....Miss Grace McKeand, Chicago, Ill.
To a Wild Rose.....Earle Scott, New York, N. Y.
To a Wild Rose.....Mrs. Edwin F. Uhl, Grand Rapids, Mich.
To a Wild Rose.....Miss Grace McKeand, Chicago, Ill.

From Sea Pictures, op. 55—
To the Sea.....} Saturday Club, Sacramento, Cal.
Song, A. D. 1620.....Edna Ally Little, Boston, Mass.
From Woodland Sketches, op. 51—
To a Wild Rose.....} Adelphi College, Brooklyn, N. Y.
From Uncle Remus.....Darmrosch Society, Washington, D. C.
Deserted.....Miss Florence Mulford, Newark, N. J.

Francis Walker.

ONE of the pleasant features of the social and musical season has been the return to New York of Francis Walker, the baritone, who was a decided favorite here a few years since. Those years have broadened and mellowed his voice and style, and he comes upon the scene with a large and novel repertory. At a recent concert his songs were so fresh and taking that his program number was followed by three encore songs.

Mr. Walker's Florentine school is attracting much attention, and many students are booking with him for the session of the coming summer.

Louise B. Voigt Sings in Paterson, N. J.

Miss Louise B. Voigt has a pleasing soprano voice of great purity and true tone value that is at its best in the presentation of songs. Miss Voigt sang at the initial appearance the aria from "Norma," and was very enthusiastically received and presented with a magnificent bouquet of roses and unlimited applause. Later in the evening she sang three little ballads in a most pleasing manner, "Robin" (Neidlinger), "Shall I Wed Thee?" (Spicker) and "Morning Hymn" (Henschel). Miss Voigt's notes in the upper register were almost bell-like in their clarity, and her stage presence added much to her execution. In response to applause, Miss Voigt rendered a dainty little child's song in a most artistic manner.—*The Morning Call*, Paterson, N. J., February 19, 1901.

Miss Louise B. Voigt was the star of the evening, her singing being of sweetness and purity. She was very enthusiastically received.—*The Guardian*, Paterson, N. J., February 19, 1901.

Miss Louise B. Voigt, soprano from New York, sang several very sweet ballads, and was very well received.—*The Evening News*, Paterson, N. J., February 19, 1901.

THE MUSICAL COURIER.

Gauthier's Success in Pittsburgh.

GAUTHIER, the French tenor, appeared with the Pittsburgh Orchestra on February 22, and was received with great enthusiasm. The following are extracts from some of the press notices:

The soloist, Charles Gauthier, tenor, thrilled and electrified his audience with tremendously potent and well sustained B flats, and surprised them with splendid quality on low D. With telling power, and consummate ease and skill, did he use his vibrant and robust voice. In "The Flag" the audience insisted on applauding between verses. As encores, he gave "Were I Supreme," by Devries, and "Hallelujah of Love," by Fauré.—Pittsburg Post, February 23.

Charles Gauthier proved to be a very robust tenor, with a most dramatic voice, which he used in a surprisingly able fashion. He first gave a recitative and aria from Reyer's "Sigurd," in which the evenness of his tone was delightful. As an encore, he sang "Si j'étais Dieu," by Devries. In the second half he made even a greater hit in several songs. He has been singing with the French Grand Opera company in New Orleans for several years.—Pittsburg Times, February 23.

he sang Fauré's "La Charite" and Lamarcille's "The Flag," and sang them admirably, gaining another encore.—Pittsburg Dispatch, February 23.

Matilda Agan Sings.

The brilliant young contralto of distinguished presence sang last Sunday evening at the Montauk Theatre, Brooklyn, preceding a lecture, her solo being the difficult and effective "Agnus Dei," by Bizet, with cello obligato. This young woman rejoices in a particularly deep-toned contralto voice, united with imposing appearance, and should make a distinguished success as a singer.

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